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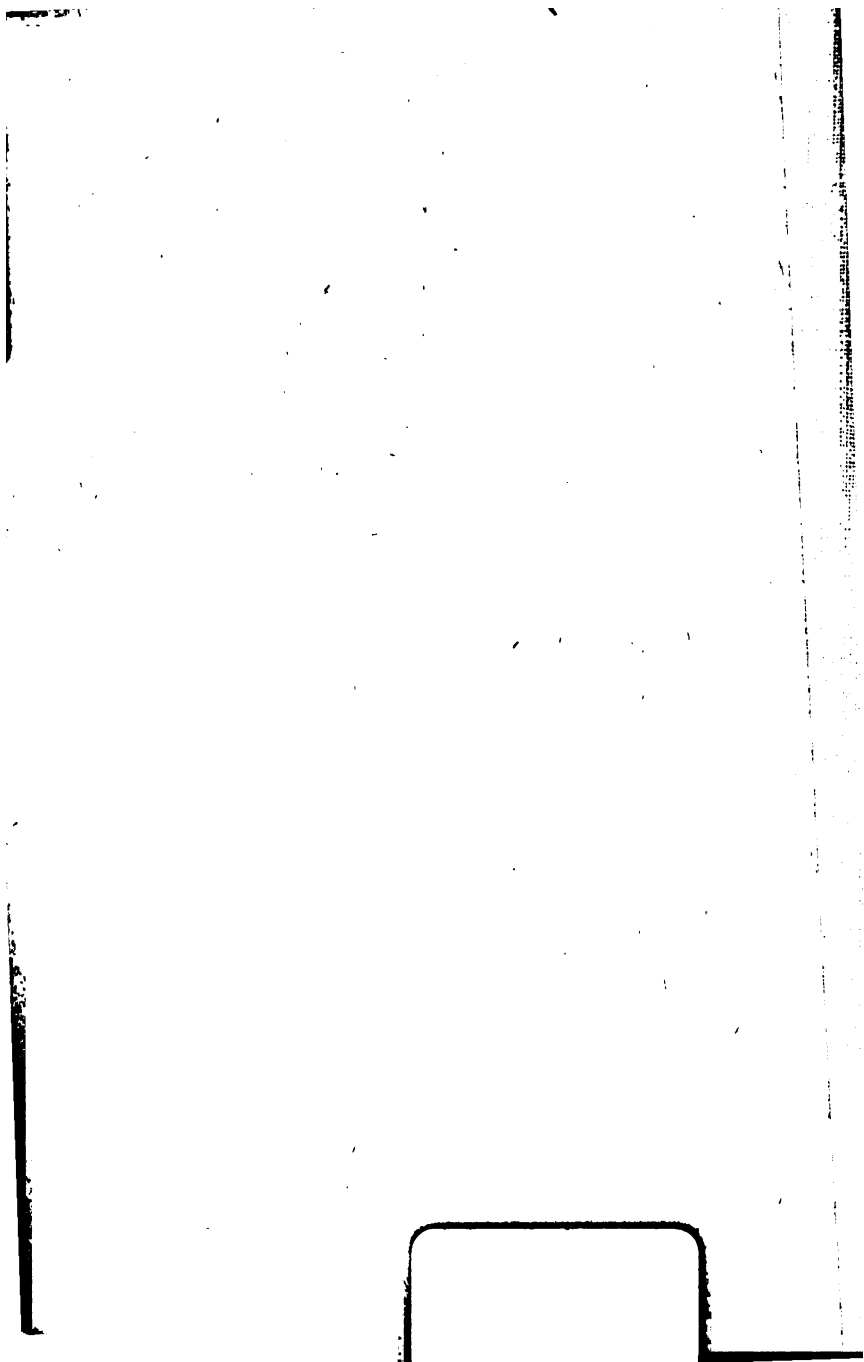
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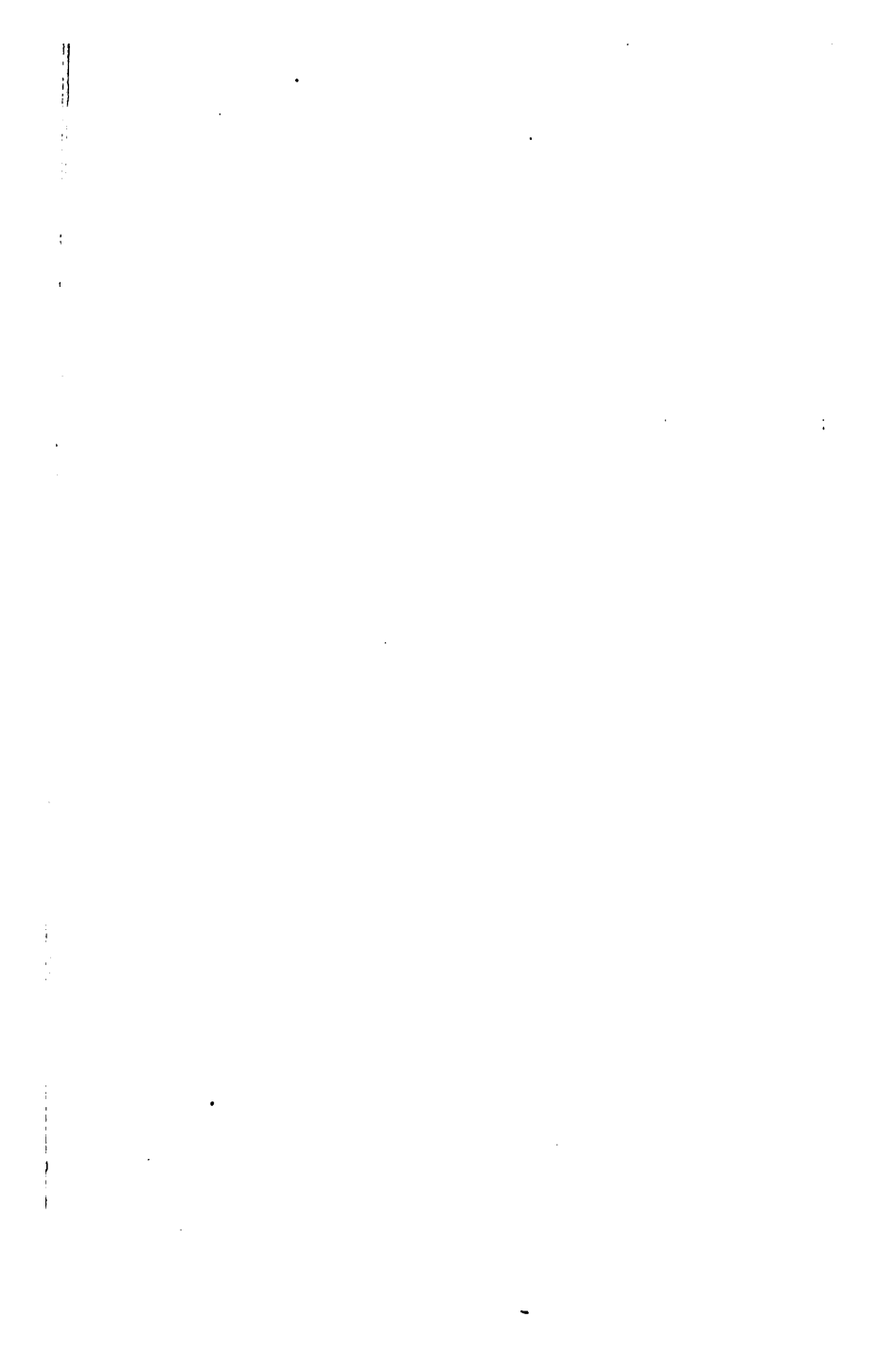


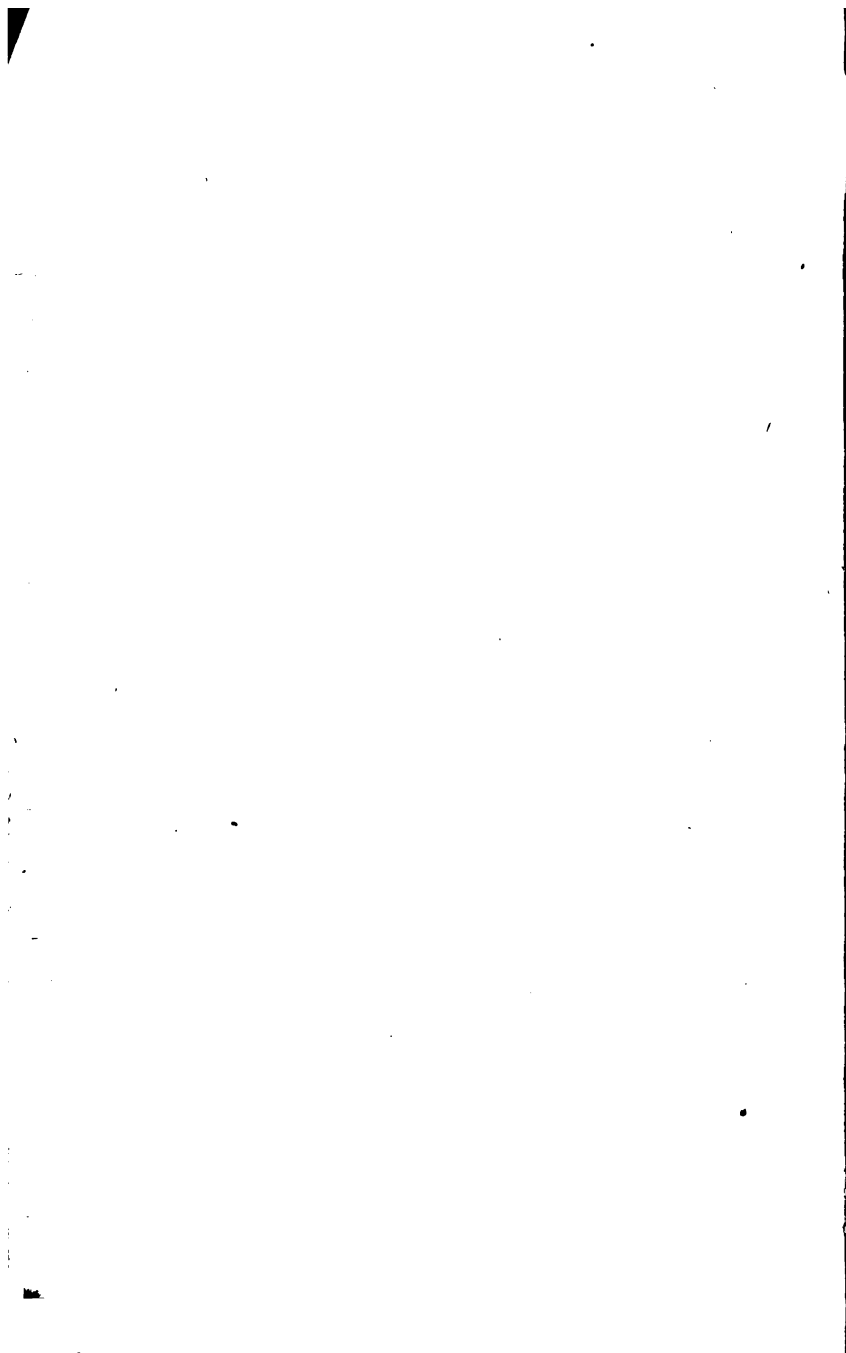
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HOW TO DEVELOP YOUR SPEAKING VOICE

The How to Develop Series



**HOW TO DEVELOP YOUR PERSONALITY
HOW TO DEVELOP YOUR WILL POWER
HOW TO DEVELOP YOUR SPEAKING VOICE**

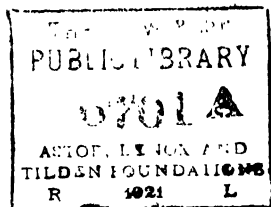
How to Develop Series

**HOW TO DEVELOP
YOUR SPEAKING VOICE**

**BY
CLARE TREE MAJOR**



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I

**SOUND, HOW IT IS PRODUCED AND
HOW MODIFIED INTO SPEECH**

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HOW TO DEVELOP YOUR SPEAKING VOICE

CHAPTER I

SOUND, HOW IT IS PRODUCED AND HOW MODIFIED INTO SPEECH

SPEECH is the universal channel of direct communication between human minds. Through speech men show their thoughts and ideas and, to a large extent, their emotions. The progress of civilization in a race is marked by an ever-increasing complexity and flexibility of the racial language. The lower in the human scale of evolution, the simpler and less expressive will be the speech of the people. This is reasonable, since evolution proceeds by means of an ever-increasing keenness of thought. The ability to think profitably grows with its exercise, and primeval man had little on which to sharpen his mind except the means of obtaining food and shelter, the bare necessities of

sustaining life. Such a condition needed but the scantiest vocabulary through which to express itself. Only with the gradual development of the mind powers, demonstrating in a growing complexity of habits of living, could a more comprehensive system of language become necessary.

When we speak of language we mean a system of recognized sounds which have grown to acquire a definite and certain meaning to the particular people who use them. The fundamental sound of all language is the same, whether the person producing it happens to be Chinese, Kaffir, or good, plain American. Babies all over the world, from the North pole to the South and back again, cry in the same language, and make themselves very well understood too. As a matter of fact, this is the very first and most important fundamental to fix firmly in the mind, if you really want to make your speaking voice meet your ideal — there is but one pure sound possible to the human voice and that sound is the basic sound for all language, no matter what the race or nation. Later we shall study and experiment with this

fundamental sound and its relation to speech, but for the moment it is sufficient that we recognize clearly its existence and the fact that the most diverse languages all start from this one common foundation.

The next important thing for us to understand is how this sound which is common to the human race is produced. If we would do good work we must know thoroughly our tools and our materials. Fundamentally, sound is produced by the breath flowing over the vocal cords and causing a vibration which we recognize as the sound of the human voice. In the ordinary act of breathing, these vocal cords are drawn wide apart, so that the unimpeded breath creates no sound. With the instinct to produce sound, the vocal cords draw together, and the impeded breath, flowing over their edges, causes the vibration which we call voice. We shall go into the question of the structure of the voice mechanism more thoroughly later. Just now we are trying to fix in our minds several fundamental facts on which the whole science of voice training rests. So far we are to remember two things:

1. *The human voice is capable of producing but one pure sound.*
2. *This pure sound is produced by the breath flowing freely over the vocal cords.*

The acceptance of these two facts brings us immediately to the consideration of the means by which this pure sound is converted into language, and into such a diversity of languages as have been developed since man first began to inhabit the earth. It is something of a shock to learn that the voice box itself has nothing to do with language except to provide a fundamental sound. More than that, so little has language proper to do with the vocal cords or the sound produced by them, that we can readily recognize speech which has not, properly speaking, been vocalized at all. In whispered speech, which is perfectly understandable, the breath flows over the cords almost as freely as in breathing — certainly there is not sufficient contraction on their part to cause the vibration which we know as voice-sound. We are forced, then, to realize that in our work of voice training for speech purposes there must

be another factor to study and develop, a factor which would seem to demand more even than the voice itself. It is here that we begin to see the importance of the organs of articulation, the mechanism by means of which the pure open sound is made into language. We shall take up this study in a separate chapter, but we add this to the points we have already made: —

3. *Pure sound is made into language by the use of the organs of articulation.*

Having found our fundamental sound, its means of production, and how it is made into language, we would seem to have reached the end of our inquiry. But there is something else than the actual making of the voice itself and its use in speech — there is the quality or tone of that speech to consider, and that, strangely enough, also has very little to do with the vocal cords or voice box. You may possess a perfect larynx (for that is the correct technical term for the voice box we have been talking about), your vocal cords may be all that you could desire, you may have trained

your organs of articulation to the highest point of clarity and accuracy, and yet give out but a flat, empty and altogether uninspiring voice. For beauty of tone we must understand and cultivate the use of the resonators. We will add this to the other facts we are making it a point to keep in mind, since this also will form a subject for future study:

4. *The quality or tone of the voice is determined by the condition of the resonators.*

The fifth point on which we are going to lay much stress, because it is the very stuff of which the voice is made, is the breath. As we have seen, we may speak intelligibly without the vocal cords by whispering, but we cannot have any sort of speech at all without the use of the breath. The resonators cannot do their work unless they are filled with air. If the organs of articulation are to chop and mold and change sound into speech, they must have breath to do it with. First, last and all the way through your voice depends entirely on your breath, its capacity and its control. We shall study the question of correct breathing

very thoroughly later, but just now we shall add it to our list of essentials:

5. *The first and most important step in any system of voice building is the cultivation and control of the breath.*

In preparing yourself for this course in vocal work, you would do well to review in your mind your reason for assuming the study, and the benefits which you will derive from its practical application. The professional man wastes no time in debating — he knows that his every chance for success depends on the development of all the powers of his voice. It is apparently more difficult for the business man or woman, or for those who make up the home and social life of the country, to appreciate the value of the possession of a cultured, charming voice and accurate and refined diction. Yet there is no station of life where the personality of speech is unimportant, for though one may have grown accustomed to one's own barbarities of pronunciation, there is no excuse for inflicting them on the possibly more sensitive ears of one's friends. The cultivation of one's

methods of speech may be placed in the list of necessary refinements, like keeping one's nails in condition or one's shoes polished. Such things are part of one's personality, and proclaim our standard of ideals to the world at large much more loudly than does the size of our pocketbooks.

It is quite valueless to take any time to read further unless you have the courage of your convictions. Speech training has the great advantage that it can be put into practice immediately, and that every time you speak during the day may be, and should be, used as an opportunity to demonstrate the improvement you are gradually acquiring. Once you know a thing is right, there is no excuse for doing the wrong. On the other hand, there is a distinct disadvantage under which this science in particular suffers—the fact that people are exceedingly sensitive about changing their methods of speech for fear it will bring upon them the ridicule of their families and friends. I have found this extreme sensitiveness in a large majority of my pupils, pupils who would read or speak perfectly in class, but purposely

revert to old habits at home or among acquaintances because they did not want to be thought affected. You cannot do really effective work in this way. The voice is extremely sensitive to the slightest mental reaction. You may pretend with your looks and with your words, but it is almost impossible to lie convincingly with the tones of the voice. For pupils training for the stage or for public speaking it is imperative that all changes of diction shall be made absolutely. Nothing can be effected that is worth while if one set of vocal habits is used for public work and another for private life. Charm and grace and beauty will come only when speech is unconscious — not while you have to think of every word and tone. If a thing is right there can be no question of affectation. It is a greater affectation to do the wrong merely to pander to the less cultured tastes of others. If you know a thing is right, do it. If you have not this ideal and this courage, then it will waste your time to study correct speech.

While we are talking from the standpoint of the training of the speaking voice, such work is

equally important to the singer. As you will learn later, the production of good sound, whether in speech or song, depends on a knowledge of the shape of the mouth and throat and the accurate manipulation of these organs to shape the tone. Pupils usually are so anxious to sing, to have results they can talk about and show off to others, that the great majority of teachers dare not take the time which they themselves know should be spent on the training of the organs themselves before there is any attempt to use them in singing. For this reason the ordinary singer—and many, too, who have really good voices naturally—cannot be understood, while the number is legion of those who sing passably well, but who are distressing to listen to when they open their mouths in speech. This is all unnecessary if pupils would but be willing to understand that the preparation for singing lies in speaking. The correct placing of the vocal organs for speech is the foundation for their correct placement in song. The best singing masters train their pupils for a very long time in whispering, first speech, then song. Given a good breath supply, and

the correct position of the vocal organs, and the size and quality of the singing voice follows naturally. The actual preparation for speech and song is a mechanical process, involving the arrangement of the spaces of the mouth and throat, and the sooner this is realized by both teacher and pupil, the fewer voices will be ruined in the making, and the sooner we shall wipe from our national reputation the stigma of "the American voice."

REVIEW

How many sounds are inherent in the human voice?

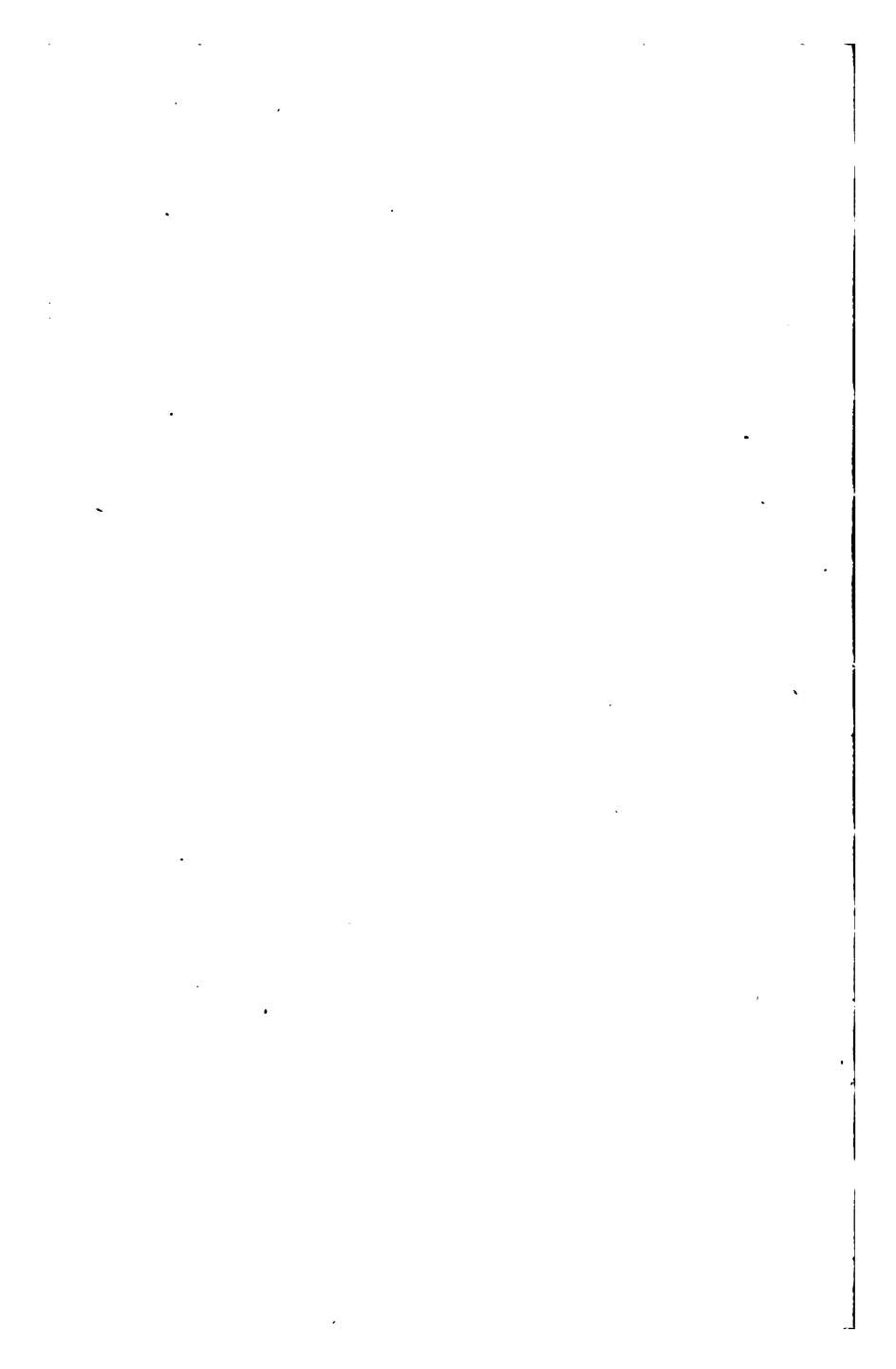
How is such sound produced?

What changes such sound into language?

Can sound and speech be separated in training or not?

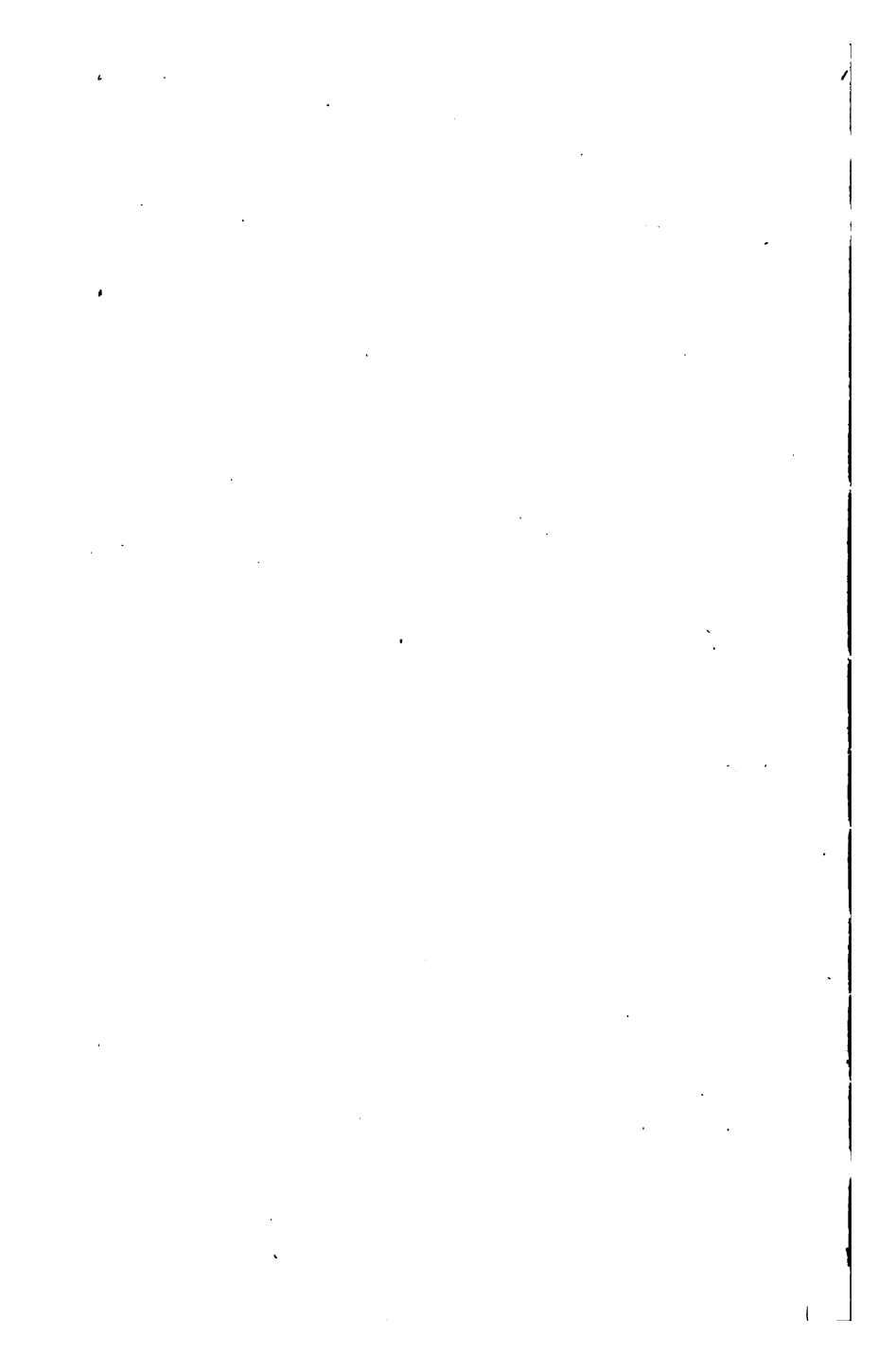
What determines the quality or tone of the voice?

What part does the breath play in voice production?



II

DEEP BREATHING, ITS USE AND CULTIVATION



CHAPTER II

DEEP BREATHING, ITS USE AND CULTIVATION

“**T**HE first and most important step in any system of voice building is the cultivation and control of the breath.”

If sound is made by the action of the breath on the vocal cords, then it is essential that we have, first a sufficient quantity of breath, and second, that the breath we are using is thoroughly under control. We will consider first the means by which we can increase our breath capacity, and afterwards the means by which we may inhale or expel as fully or as gradually as we wish.

The breath reservoir in the body is, of course, the lungs. These organs, which are tremendously elastic, expand and contract as the air rushes into them during inhalation, and out again during exhalation. The work of the lungs is to purify the blood by passing it through the currents of clean air as it is inhaled, after-

wards ejecting the poisoned air in exhalation. "Perfect health without proper breathing is a physical impossibility. This is easy to understand if you remember that one third of the entire volume of blood is always circulating in the lungs. Each corpuscle passes through the lungs eight thousand times in twenty-four hours. These little soldiers of the blood come hurrying up, bringing their load of poisonous carbonic acid to be disposed of in the lungs, and then hurry back to the tissues with the life-giving oxygen they have taken from the air forced into the lungs by the act of breathing. When the breathing is shallow, or the air impure, the little messengers must carry away part of the poison they brought with them, and not only is the physical system weakened, but these valuable little disease destroyers are themselves starved for lack of proper nourishment. Deep, full respiration is the quickest and best cure for anemia, or thinness of the blood, and nervousness."

From this we see that deep breathing has a far more vital mission than simply to provide the material for the production of sound. It

is indeed a basic principle of good health. This should be an additional incentive to take up this phase of voice training with enthusiasm and persistence, since such work cannot fail to build up the general health at the same time that it is providing you with a foundation for your voice development.

There is a surprising lack of understanding of what is properly meant by "deep breathing." Some pupils I have had who understood the term to mean a prodigious lifting up of the chest with a corresponding raising of the shoulders, so that one might well be excused for imagining they had taken pouter pigeons for their examples. Others, having some garbled idea of diaphragmatic breathing, which to them meant abdominal breathing, began by muscularly expanding the abdomen, as though the lungs by some strange freak of sympathy, would respond to such suggestion. Both these methods are entirely wrong, and prevent the proper filling of the lungs, which is all that is meant by this simple but apparently perplexing term.

First we must understand clearly the shape

of the lungs and where they are placed in the body. The absurdity of any distention of the abdomen becomes evident when we learn that the lungs are entirely inclosed in the region covered by the ribs. The great mass of the lungs is at the lower part, under the lower ribs. From this position they extend upward, entirely filling the chest cavity except for the space reserved for the heart, terminating in two comparatively small points up under the collar bone. When you have learned to fill the lungs properly and completely, you will be able, by standing before a mirror, to see the outline of the mass swelling under the skin. You should particularly examine the small points which run up into the upper chest. If you raise your shoulders these will not be visible, but by holding the shoulders in their normal position, you will see them quite readily. You will then realize how utterly unscientific any theory of deep breathing must be which encourages the raising of the chest or shoulders in the act of inhalation. These lung points positively must be filled, it is true, or you will have in their disuse a fruitful field for the harboring of tu-

berculosis germs, but they should be filled by means of the overflow from the filling of the lower part of the lungs, not filled at the expense of all the other part, as is done in what is termed "chest breathing." With full expansion of the entire lung body these points will fill automatically, by reason of the pressure from below, which is the correct method of breathing. The chest should, of course, be held as high as possible for comfort, but this should be built up by exercise, and held so always, not just spasmodically during voice exercises. To develop power and resonance for the voice you will require all the chest capacity you can secure, but the pernicious habit of lifting the shoulders during breathing prevents the very thing you are trying to accomplish. Build your chest high through exercise and concentrate your breathing efforts on the region above the waist-line, where the great mass of the lungs lies under the lower ribs. If this part is expanded to its fullest extent, the upper part will take care of itself.

What is known as "abdominal breathing" is usually the result of a misconception of the

use of the diaphragm. The diaphragm is a large muscular membrane which lies in the body approximately just above the waistline. It forms the floor of the chest cavity and the roof of the abdominal cavity. In full, correct breathing the chest capacity is increased by the raising of the ribs to give it additional width, and the contracting and drawing down of the diaphragm, which gives additional depth. The only way to properly understand this action is to experiment in your own body. Keep the shoulders down in their normal position, and the chest high but thoroughly relaxed, so that there is no sense of constraint about the upper ribs. Then, being careful to allow no upward movement of the shoulders, draw a slow, deep breath, beginning at the waistline, and forcing the air into the lungs until every particle is filled. The first sense of movement will be the expansion of the waistline, which expansion must be held while the upper part of the lungs is being filled with air. The contracting and drawing down of the diaphragm should be distinctly felt, but on no account should the movement be permitted to extend below the

diaphragmatic region, and into the abdomen. Neither must there be any upward movement of the chest muscles during the completion of the inhalation. If the chest is muscularly raised after the lower part of the lungs has been filled, the diaphragm relaxes and part of the air in the lower lungs is forced up into the chest, instead of being held while additional air is inhaled. With a little intelligent, observant practice, you should soon be able to feel how nature has intended the lungs to be filled and how to draw each breath so that the entire air space may be filled to capacity. After all, that is exactly what the term "deep breathing" means — filling every particle of air space in the lungs before exhaling, and while this may seem a prosaic and uninteresting point at which to begin to work for the grace and charm of a cultured voice, you positively must lay this physical foundation if you hope for any success in your later work.

The following exercises must be practiced faithfully each day until correct breathing becomes automatic, and until the normal capacity of the lungs has been reached. For at least

two weeks no other exercises than these breathing exercises should be taken up — the vocal exercises cannot be correctly or advantageously performed if the breath foundation has been neglected.

EXERCISE 1. (*To be taken each morning on rising and each night before retiring, before an open window.*) Stand erect, with the head and neck well poised, hands on hips and shoulders back and down. Every part of the body must be perfectly easy, and the chest and shoulders quite loose and relaxed. All breathing exercises must be taken with the mouth closed. Now through the nose draw a slow, full breath, feeling the expansion first at the waistline, then through the middle part of the lungs, and last in the upper chest region. When the lungs are completely full, hold the breath while you mentally count three, then slowly and completely exhale, relaxing the diaphragm first (which you will notice mostly as a movement which lessens the size of the waistline) then let the lower ribs relax, and lastly allow the chest to sink. This completes the emptying of the lungs. Again count three, and repeat the exercise.

The number of times for the above exercise, as well as the number counted between breathings, varies with individuals. You may find it difficult to hold your breath at all between inhaling and exhaling, in which case you should begin by counting one, increasing the period

as your lung control is built up. The maximum number to count between should be five, and the maximum number of breaths should be ten. If you find this method of breathing induces giddiness, then you must stop at the first such symptom, and increase your daily number of breaths gradually, until this disagreeable condition is cured. Giddiness is a sure indicative that you do not customarily fill your lungs in breathing.

EXERCISE 2. At some time during the day when you are able to take a leisurely walk (not rushing to business or appointments), breathe in rhythmic harmony with your steps. Inhale during three steps, hold for three steps, exhale during three steps, hold for three steps. Continue this as long as there is no sense of strain. If you have difficulty in holding the breath for three in the beginning, then commence with one or two and increase as you are able. In all breath development, make haste slowly. Slow growth is permanent growth. You will eventually be able to breathe rhythmically with a step-beat of four or five. In this exercise do not let the chest fall as in the previous one. Let the exhalation stop with the releasing of the ribs.

EXERCISE 3. Stand erect, shoulders down and back, chest high and relaxed, hands at sides. Exhale. Now raise the arms straight out at the sides and on up until the backs of the hands meet above the head. Begin in-

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haling with the first movement of the arms, and continue the inhalation till the hands touch. Exhale while you lower the arms to their original position. Ten full movements.

REVIEW

Why must the storage capacity and control of the breath be developed?

In what part of the body is the air force stored?

Why does breath development and control improve the general health?

What are the two most common mistakes made in faulty methods of attempts to increase breath capacity?

Why is extreme chest breathing incorrect? Why extreme abdominal breathing?

What shape are the lungs, and where is the greatest storage space?

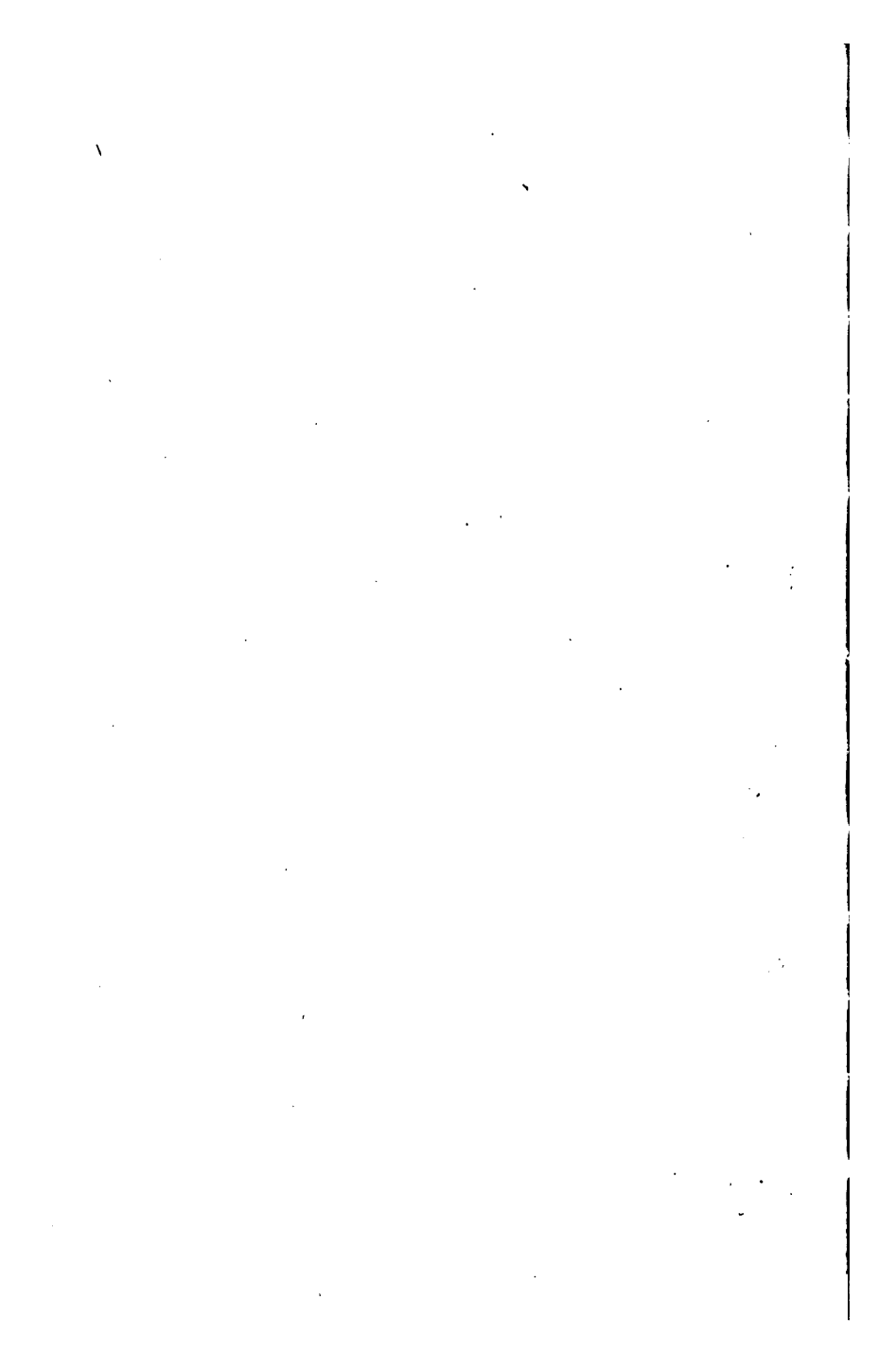
* Describe the normal sequence of expansion and contraction in correct breathing.

What is the diaphragm, where is it placed?

What is the action of the diaphragm in its relation to the filling and emptying of the lungs?

III

DEEP BREATHING, ITS DEVELOP- MENT AND CONTROL



CHAPTER III

DEEP BREATHING, ITS DEVELOPMENT AND CONTROL

IN the previous chapter we worked chiefly with the development of the breath capacity. We are now ready to carry our practice a little further, and attack the next step — breath control. If you are taking up this study for singing preparation, or for public speaking, then this is quite the most important work for you that you can choose. Breath control is the very keynote of all that is good or worth while in the enlarged vocal effort demanded by either singing or public speaking. Too much stress cannot be laid upon its value — too much work cannot be given to its accomplishment. Even for conversational speech its importance can scarcely be overrated. Innumerable vocal faults, and very bad ones at that, have their very root in a lack of breath control. Obviously therefore, to acquire a great

breath force without going to some pains to learn how to use it, would be to waste the effort already taken.

We have already learned that three factors are involved in complete exhalation — the relaxation of the diaphragm, the release and relaxation of the ribs, and the depression of the upper chest. Complete exhalation takes place only in breathing exercises. In normal breathing the chest should not be depressed, since it is important that some reserve breath remain in the lungs at all times. For public speaking and singing as little relaxation as possible of the upper ribs should be allowed, since this insures plenty of reserve force, and facilitates the rapidity and ease of inhalation. The lungs are exceedingly elastic and expel the air automatically immediately the process of inflation ceases unless definitely controlled. We shall consider as our greatest medium of control, then, a strong, well-developed diaphragm.

Let me give you a word of caution before we begin to work on this important muscle. *Do not try to cultivate its use by pushing out or down into the abdomen.* Such practices do absolutely

no good from the standpoint of voice control, and do instead a great deal of harm. There should be no sense of strain in the abdomen at all — the diaphragm lies just about at the waistline, and its action is up toward the chest in contraction, and down again into its normal place in relaxation. In other words, during inhalation the waistline should seem to increase in size, and during exhalation it should seem to be getting smaller. The increase in size should seem to take place at the sides, not strongly in front, though there will be some slight expansion there also. In relaxation there may be some reflex action of the upper abdomen, which will seem to be drawing in, but this is not harmful. The harmful practice is to push the lower abdomen out of position during either inhalation or exhalation.

Strength and flexibility are the dominant qualities of a useful diaphragm. Strong, that it may be able to expel the air from the lungs as suddenly and as thoroughly as you may wish, or that it may be able to hold its position and use its force gradually, if such action is needed for the holding of a long-drawn-out note or the

speaking of a lengthy phrase. Flexible, that it may respond instantly, without your conscious effort, to any demand you may make on it. Both these qualities may be acquired through exercise.

Make a careful examination of your method of breathing to discover where you need correction. I have frequently found, among women students, an absolute absence of any movement at all of the diaphragm. In some instances the student has obtained conscious control of diaphragmatic movement only after a number of lessons. Men, on the other hand, frequently breathe too much with the abdominal movement. To discover your particular method, breathe strongly with the hands on either side of the body directly on the waistline. Try to observe if there is an outward movement of the front of the waistline as well as at the sides. If there is not, and several successive breathings fail to bring the diaphragmatic movement to your notice, then try this way: Lie on the floor on your back, legs extended and arms lying quietly at your sides. Let your head rest on the floor and the whole

body remain entirely relaxed. Take two or three normal breaths, without effort. Now place your hands lightly on your waistline in front, and take a fairly deep breath. You will then feel the movement of the diaphragm quite distinctly. Continue this for a few moments, noticing very carefully just where the movement occurs, and the way in which you breathe in order to secure such movement. When you feel you understand the method, rise and try to repeat the process on your feet. You may succeed the first time, or you may not, but no matter how evasive your particular muscle may be, persist until you have it under control. You simply cannot learn to speak well until you have established control of diaphragmatic pressure.

EXERCISE 1. Take a full breath, hands on hips, shoulders down, chest high. Round the lips to the formation of the letter O. With the throat and mouth entirely relaxed, let all the breath escape at once on a whispered "Ho." Close the mouth, take a new breath through the nose, and repeat the explosive "Ho." In breathing in, the whole upper part of the body should fill, but in the sudden release of the breath on "Ho" you should be conscious only of a violent "drawing-in" of the diaphragm, with the movement entirely at the front of the waistline.

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Practice this for two periods of five minutes each every day until the action of the diaphragm is very free and full.

EXERCISE 2. Stand erect, hands at sides, entire body easily relaxed. This exercise is one of progressive counting. Take a full breath, count 1. Through the mouth replace any expenditure of breath, count 1, 2. Again fill up whatever you may have used of your air supply, through the mouth as before, count 1, 2, 3. Breathe again through the mouth, count 1, 2, 3, 4. Breathe through mouth, count 1, 2, 3, 4, 5. Breathe through mouth, count 1, 2, 3, 4, 5, 6. Continue in this way until you reach 10. This will probably be sufficiently high for the first week. For the second week you may try to reach 15. By the third week you should be able to reach 20. Do not allow any breath to escape between counts. You will notice that I have particularly used the words "replace any expenditure of breath." By that I mean just the breath you have used to speak the words — none must escape after the final figure before you begin to inhale for the next count. In other words, there must be no *breathing* out at all, and only as much breath as is absolutely necessary for the vocal effort must be allowed to escape during the repeating of the count. There should be a definite drawing-in feeling of the diaphragm as each number is repeated, and each word must be spoken clearly and forcefully. An excellent plan is to stand at the end of a long room, and try to hit the wall at the further end with each word. Keep your pitch low, and count slowly. This is an excellent exercise for public speakers.

EXERCISE 3. From a newspaper or magazine choose a long paragraph, one which may be read with very little inflection. Take a full, deep breath and begin to read,

without inflection and without stopping or dropping the voice at punctuation marks. Read as many words as you can in one breath, then stop and mark the place. Read fairly loudly and at a normal rate of speed. Continue to read, making a mark at the place where the second breath ends. Complete the whole paragraph in this way. Read this same paragraph each day for a week, remarking as your breath control increases and you are able to speak a greater number of words with each breath. This is a very valuable exercise, and should be kept up for several weeks, changing the paragraph each week. Do not take more time than necessary to mark the periods — while you are inhaling the next breath should be sufficient time.

EXERCISE 4. Stand erect, hands on hips so that the fingers almost meet at the waistline in front. Round the lips to form the sound "Oo." Take a full, deep breath. With the throat relaxed, and the tongue lying in the floor of the mouth, its tip resting against the lower teeth, make the sound "oo," holding the sound as long as possible. Let the diaphragm relax as slowly as you possibly can, and try to keep the ribs from sinking until almost all the breath is expended. You will be able to feel the diaphragmatic action with the finger tips, and your thumbs will be quick to feel the sinking of the ribs. Keep the sound on a low, conversational note. It may be well to time yourself with the minute hand of a watch, so that you may be able to check your improvement from day to day. The object of the exercise is to strengthen the diaphragm and increase its resistive qualities. You will probably find that the sound is distinctly "wobbly" for the first few times. Work towards making the note as long and as smooth as possible. A wavy quality in the sound indi-

cates weakness of the diaphragm; this will disappear if the exercise is persisted in. Five minutes each day should be given to this work, until the diaphragm is completely under control.

This next exercise should not be taken up until you have obtained pretty fair results with the previous ones. It is called a "hitting" exercise, and while it is rather explosive, in the same way as Exercise No. 1, it also trains the diaphragm to graded effort. It is most useful in its result on the unhappy habit of raising the voice to obtain more volume. While this is a very popular fault, the idea is entirely erroneous, since a low, conversational tone can be heard much more distinctly in a large hall, if the proper diaphragmatic power is behind it, than can a high, imperfectly produced tone.

EXERCISE 5. Choose a long room for this exercise if possible. Arrange a list of words, say half a dozen or so for each exercise period, preferably of not more than two syllables. Standing about three feet from the farthest wall, repeat one of these words in an ordinary, conversational tone, very distinctly, and with recognizable movement of the diaphragm, but with only just sufficient volume to reach the three feet between you and an imaginary person by the wall. Now walk back six feet, and say the same word, in exactly the same pitch, but with an in-

crease in volume sufficient to cover the additional six feet of space. Walk back six more feet, and repeat the same word again, this time with more force and more volume, still being careful to keep the conversational pitch. Now back to the extreme end of the room, and repeat the word once more, using sufficient force and volume to carry the word to the farther wall, clear across the room, but retaining the original pitch and tone. The whole value of this exercise lies in increasing the force and volume without raising the pitch, or note, of the voice. At first it will seem impossible to speak louder without also letting the voice run higher, but here again perseverance will make you the conqueror. At each exercise period repeat a list of six words.

In working out all the above exercises, great benefit will be gained from the practice of holding up the ribs during exhalation, instead of letting them fall with the relaxing of the diaphragm, as they are naturally inclined to do. It is very difficult at first to keep the ribs from falling during exhalation which accompanies either speaking or singing, but persistent practice will overcome this tendency, with the result that there will be a great gain in power and reserve force. Inhalation between sentences during speech, or between phrases in singing, must be through the mouth. Such breath must be as full as possible, without

noise, and the intake must be very sudden and sharp. If the ribs are already raised, there is nothing to interfere with the rapid flowing into the lungs of the air, while if the ribs are allowed to fall, each breath must be accompanied by the increased effort of raising them again. Nothing is so disturbing to an audience as an appearance of effort in the breathing of a performer, whether in reading or singing. Complete ease and poise are suggested by correct and easy methods of breath taking — and such methods may be practiced by everyone. These are the natural methods.

REVIEW

What three factors are involved in complete exhalation?

Should there be any downward movement of the abdomen?

What is the normal position of the diaphragm, what its action in inhalation, and what in exhalation?

What are its most necessary qualities, and why?

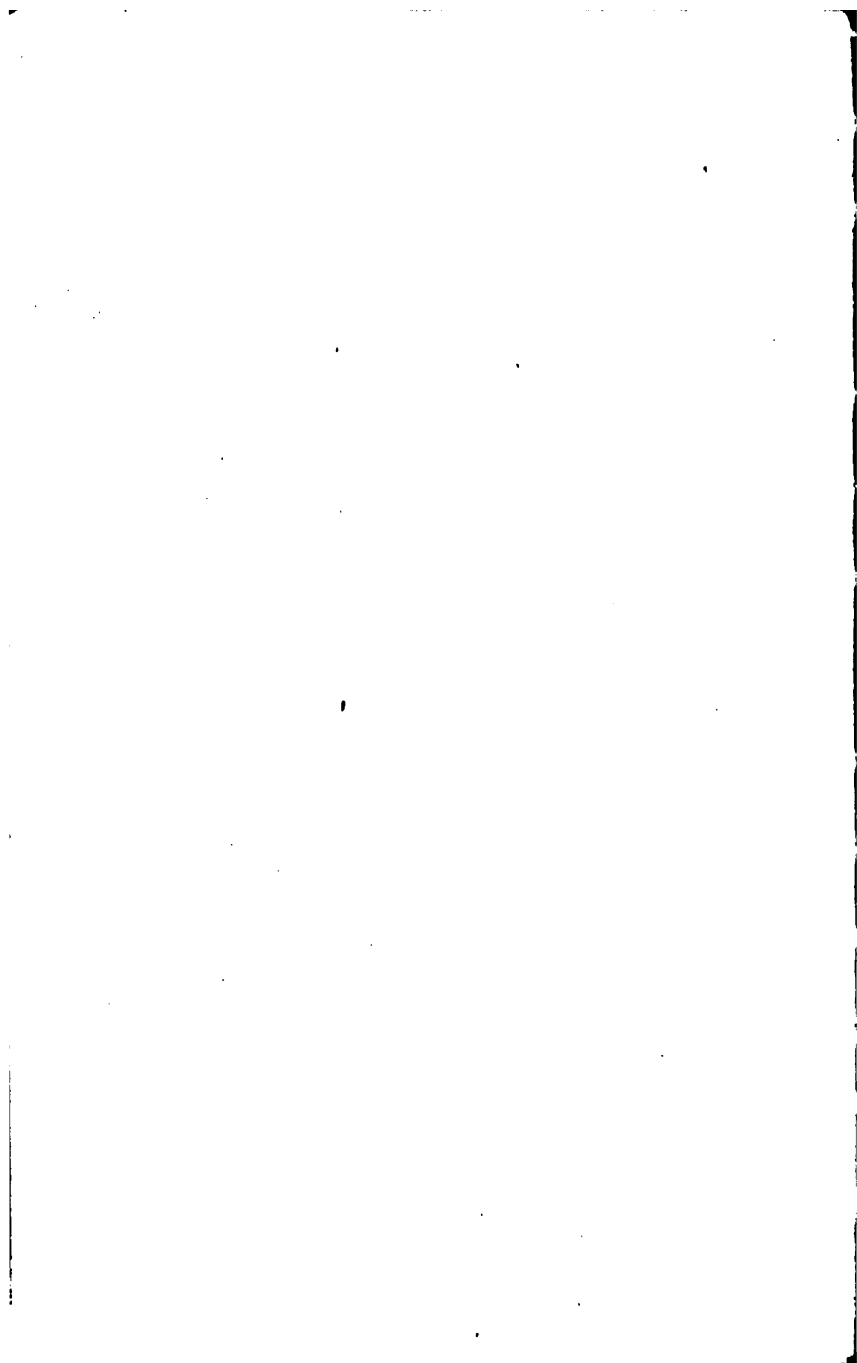
Is diaphragmatic control very necessary or otherwise?

Analyze the reason for each exercise, and what may be gained from the practice of each.

Describe the entire process of a properly controlled inhalation and exhalation in public speaking or singing.

IV

THE ORGANS OF ARTICULATION



CHAPTER IV

THE ORGANS OF ARTICULATION

OUR next step is the utilization of the breath in vocalization. In the consideration of the division of words into sounds we are accustomed to think of all sounds as either consonants or vowels. This is a very general division, and must be subjected to several sub-divisions if we are really to understand the principle of sound production. Suppose we divide the consonants first. By careful examination and experiment we shall find these may be derived as follows:

1. *Aspirates*. These are soundless and produced by the flow of the breath through the larynx, either unimpeded, as in "H," or impeded slightly by sound positions of the articulatory organs, as in "F."
2. *Vibrants*. Or continuants, as they are sometimes called. These are sounds such as "M," "V," "N," which are produced by the continued sounding of the vocal vibration while the organs of articulation are in certain required positions.

3. *Explosives*. These are such sounds as "P," "T," "K," which are made by the sudden, sharp movement of the lips, or tongue.
4. *Sounding Explosives*. Sounding explosives are those which are formed in the same way as the direct explosives, but to which is added the vocal vibration. These are such sounds as "B," "D."
5. *Sibilants*. These are such sounds as "S," where the breath is forced through articulatory positions which induce a hissing sound.
6. *L and R*. These consonants seem not to conform to any other of the general classifications. Their methods of production are individual and will be discussed in the text.

In the foregoing consonant division we find that the only difference between any two sounds is the difference in placement of the articulatory organs. It is necessary, then, that we know what these organs are. We shall then commit to memory the following sentence:

The organs of articulation are the lips, teeth and tongue.

The business of the organs of articulation is to place themselves in such position that the fundamental sound of the voice, of which we spoke in the previous chapter, is chopped up into different shaped pieces. Suppose you do

some experimenting. The fundamental sound of the human voice is "Ah." This is the only sound which can be produced while the organs of articulation are all neutral, and the throat open and unimpeded. You may test this for yourself. Open your mouth naturally, with the teeth about an inch apart, keep your tongue quite free and relaxed in the floor of your mouth, with its tip resting lightly against the lower front teeth. Now vocalize, and note the sound that results. You will find that "Ah" is the only sound you can make while your articulatory organs are in this free, natural position. From this position you may further experiment by allowing the organs of articulation to form various consonants, such as "M," "L," "V," allowing the original sound "Ah" to flow through them without pause. In this way you will gain a better understanding of what I mean when I say that the use of the organs of articulation is to "cut up the original sound of 'Ah' into pieces," pieces which we recognize as words, or parts of words, which convey to our minds certain specific ideas. It will also convince you of the necessity for purifying the

pronunciation of these words or parts of words, by seeing that these very important organs of articulation are rigidly trained to take exactly the correct position when you desire to use any certain sound. Inaccurate, sloppy speech is the direct result of faulty and inaccurate positions of the organs of articulation.

Please bear in mind that approximately all the training must be done with the front of the mouth. It is the very tip of the tongue, the front teeth, and the middle of the lips which require exercise for facility and accuracy. The chief speech fault in America is a pronounced use of the back of the tongue and the palate in pronunciation. "K," "G," and the combination "NG" are the only sounds which involve the back of the tongue, and if by experiment you find that you are using the back of the tongue for other sounds, then you should immediately work to change the action to the front of the mouth.

Since much of the work of training the placement of the organs of articulation is more or less mechanical, a great deal can be done without involving the vocal cords themselves,

as in whispering. If the whispered exercise is correct, then it follows naturally that the spoken sound also will be. You have already been exercising with the explosive aspirate — it is necessary now to learn to control the breath on a slow, even, long-drawn-out aspirate.

EXERCISE 1. Stand in position. Hold one hand in front and about six inches from the mouth. Purse the lips to their smallest compass, take a deep breath, and begin to blow, directing a steady stream of air into the open palm of the hand before the mouth. Hold the ribs up as long as possible and do not let the chest fall during the exercise. Be sure that there is a positive upward movement of the diaphragm, with an apparent shrinking of the size of the waistline. Continue this exercise for a few minutes each day, until you are able to retard the flow of breath a considerable time, at the same time keeping it in a steady, even stream.

EXERCISE 2. Same exercise as above except that upper teeth must be placed on lower lip, the proper position for "F."

EXERCISE 3. Same exercise as above except that tip of tongue rests lightly against upper teeth, the correct position for "Th."

The above exercise, if persisted in, will induce an automatic control of the breath which will go far toward the elimination of the very

common fault of "breathiness" in speech. When too much breath escapes with the spoken sound, the much needed reserve force is exhausted, and the speaker is obliged to stop much more frequently than is either comfortable for himself, or restful to his audience, to renew his supply of air. Care should be taken in all exercises to use as little breath as possible, sometimes to the extent of seeming to hold it back. The purest sound is that which is produced with the minimum amount of breath, the quality of the sound being entirely spoiled if the out-rush of air can also be heard. Such a faulty escape of breath in vocalization is usually the result of a weak diaphragm and a relaxed condition of the rib muscles. These may be toned up by following the breathing exercises given in the previous chapter.

Careful attention must be paid to the strengthening of the lips and the tip of the tongue. The initial and final consonants, or the consonants which come at the beginning and the end of a word, are responsible for the shape of the word as it strikes the listeners' ears. Perhaps nothing impresses one as so

gratifying, or as such a mark of culture and refinement in speech, as the nice attention paid to the exact pronunciation of the first and last consonants of words. It is a habit well worth acquiring, even at some pains, and only a quick control of the lips, and the possession of a firm and facile tongue-tip, can possibly give this unconscious precision of speech which is so charming. The following exercise will strengthen both lips and tongue:

EXERCISE 4. With the tongue lying at rest in the bottom of the mouth, tip resting lightly against the lower teeth, take a deep breath, and bring the lips apart with an explosive pop. There must be no vocalized sound of the voice, rather the sound of a cork being drawn from a bottle. If you whisper the "po" as in "pot" you will get the sort of sound, but the breath must be held back, it must not be allowed to escape as it does when you whisper. Hold the breath back, and make the popping sound as often as you can on one breath, bringing the lips firmly together before each explosion. When you can hold the breath no longer, let it escape and take another deep breath. Hold your hand a few inches from your mouth while you are exercising to discover whether or not you are allowing the breath to escape with the sound. This exercise will strengthen the lips. This is the position for the consonant "P."

EXERCISE 5. With the lips and teeth slightly apart, take a deep breath, and press the tip of the tongue against

the roof of the mouth just behind the upper teeth. Hold the breath back as in the previous exercise and draw the tongue away from the roof of the mouth with a resounding "tuh," something the sound of the first part of the word "tongue." In this case also the breath positively must not be allowed to escape with the sound. Hold the hand in front of the mouth to discover whether the breath is escaping, and if it is, work on the sound until all the breath can be held back. This is an important exercise for strengthening the tongue. Both lip and tongue sounds are often so soft as to make the words in which they are employed almost inarticulate. A delicately firm pronunciation can be produced only by lips and tongue which have been trained to strength and facility.

The trilling of the letter "R" may next be taken up with great profit. Point the tongue and place the tip against the roof of the mouth a little back from the upper teeth. Direct the breath against the tongue-tip in such a way that it trills the "R" sound. This can be done without vocalization, by using the breath alone, but you will find it much easier if you use the vocal accompaniment. You may modify the exercise later by combining it with Exercise No. 5. Let the trilled sound end with the explosive "Tuh" sound of the previous exercise, taking care that the "Tuh" is made while the breath is held back.

REVIEW

How may we divide the sounds of which words are made besides into consonants and vowels?

What are the Aspirates? What the Vibrants? What the Explosives? What the Sounding Explosives? What the Sibilants?

What are the organs of articulation?

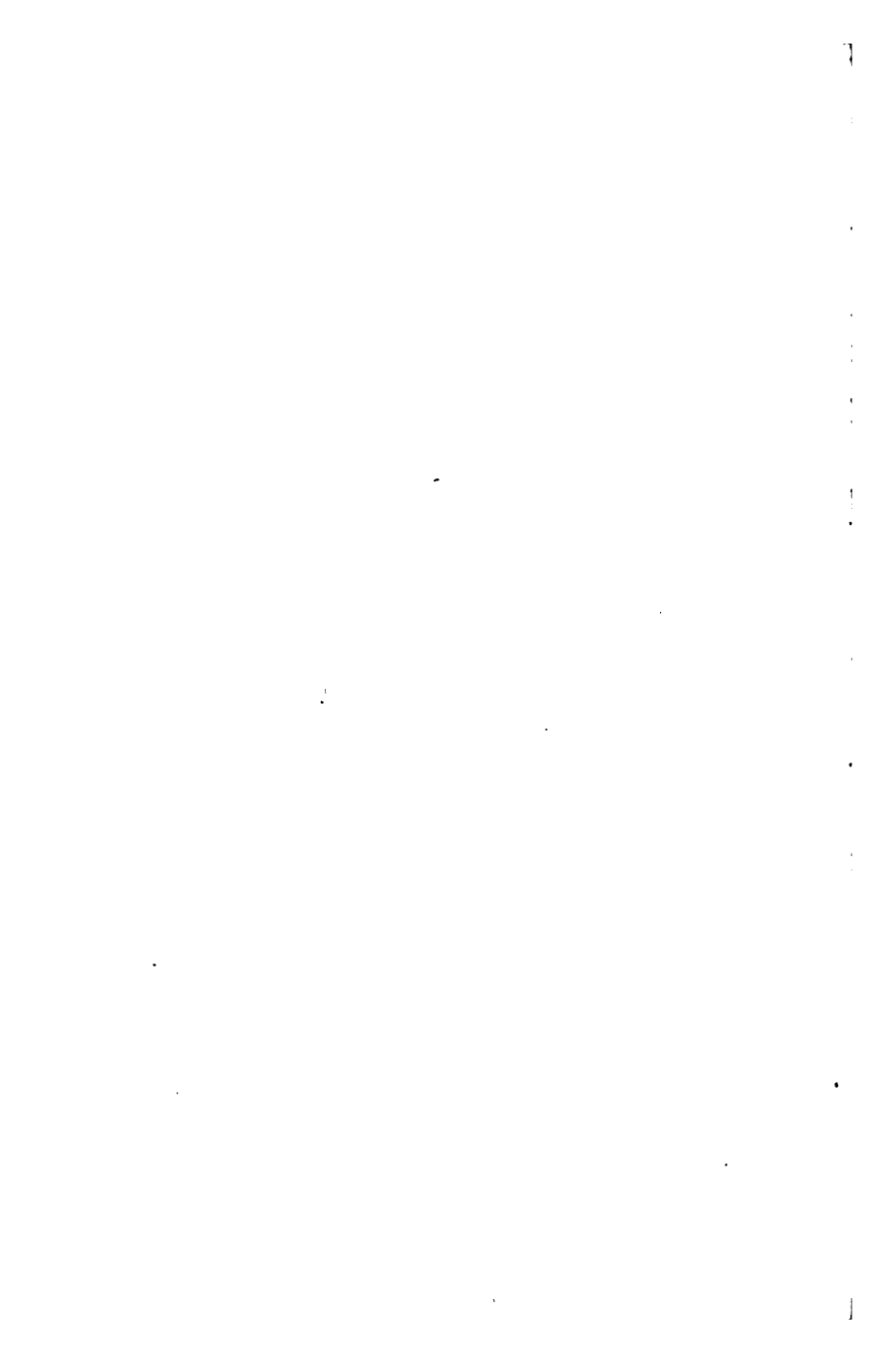
What is the fundamental sound of the human voice and how is it produced?

What part of the mouth requires most training?

What sounds are produced by the back of the tongue?

What is "breathiness" in speech and how may it be cured?

What are Exercises 4 and 5 intended to accomplish?



V

**METHOD OF SOUNDING
CONTINUANTS**



CHAPTER V

METHOD OF SOUNDING CONTINUANTS

WHEN the exercises of the preceding chapters have been thoroughly mastered and demonstrated, which means that you have developed an adequate breath capacity, a strong, free, responsive diaphragmatic action, and a firm, clean movement of the lips and tongue-tip, then you are ready for the next step — that of bringing the voice itself into its proper connection with the exercises.

You will bear in mind that we have only one sound to deal with, the sound “Ah,” and that our work lies entirely with the process of the correct modification of this sound, modifications which we recognize as words or syllables. The sound of “M,” for instance, is the sound of “Ah” impeded by the closure of the lips. For many people “M” has no sound at all, but serves rather to shut off the sound wherever it

is met in a word. All such continuants as "M," "N," "V," "Z," should be sounded both before the position is released and for its entire duration. Consider the word "man"; the vocal sound should begin before the lips come apart on "M" and continue through the word and on until after the tongue has come away from the palate on "N." The entire closing off of the voice on both "M" and "N" is a very common fault, completely robbing the speech of vocal vibration, and giving a most uncomfortable sense of incompleteness to words in which they occur. The voice must always be sounded, at all times, in all words except where definitely stopped by an explosive consonant such as "P," "T," "K." The following exercises will demonstrate both the shutting-off quality of the explosives "P" and "T," the continuing vibration on their opposites "B" and "D," and the vibration need for the correct pronunciation of "M" and "N."

EXERCISE 1. Position of tongue and lips for "Ah." Sound "Ah" is a fairly long note and bring it to a close with the sharp explosive used in the "P" exercise in previous chapter. Be sure that the breath is checked on the

"P" explosive. Remember "P" is not complete until the lips have come apart in the explosive.

EXERCISE 2. Position of tongue and lips for "Ah." Sound "Ah" in a fairly long note, and bring it to a close with the sharp explosive used in the "T" exercise. Check breath on the "T" sound. Remember that "T" is not complete till the tongue has been brought away from the palate.

EXERCISE 3. Position of tongue and lips for "Ah." Sound "Ah," closing the note on the position for "M." "M" is a continuant, which means that the sound is not shut off when it is employed. The "M" is not complete until the lips have come apart from the position. If you take the position slowly it will sound something like this: Ah-uh-m-uh. Continue repeating this until you understand how to keep the vocal vibration constant from the opening on "Ah" and on through the "M."

EXERCISE 4. Position of lips and tongue for "Ah." Sound "Ah," bringing the sound to a close on "N." "N" is a continuant, and the voice must be carried on through its pronunciation and until the tongue leaves the palate to complete the sound.

EXERCISE 5. Position of the tongue and lips, for "Ah." Take a deep breath and sound "Ah," closing on "M" but continuing the sound until you open again on "Ah." Do this about four times on each breath, keeping a definite rhythm, allowing as much time to the "M" as you do to the "Ah." It should sound something like this:

Ah — mm — Ah — mm — Ah — mm — Ah — mm —

The voice must not cease for a moment, but flow right through the exercise. Do not on any account allow it

to degenerate into a series of "Ma, Ma, Ma." The vibration should be so far forward in the mouth that the lips tingle during the pronunciation of "M." Do this at least ten times each day until the use of vibration with "M" is instinctive and automatic.

EXERCISE 6. Position of lips and tongue for "Ah." Take a deep breath and sound "Ah," closing the sound on the "N" position. The "N" position is almost exactly like the "T" position, the only difference being that the tongue is slightly more pointed and a little farther back. Proceed in the same manner as in exercise 5, with a rhythmic change of "Ah" to "N" and back to "N."

Ah — nn — Ah — nn — Ah — nn — Ah — nn —

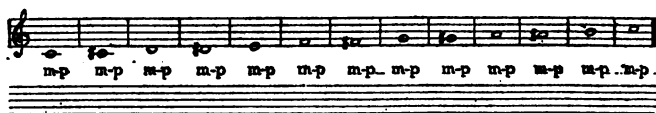
Do not let this become "Na, Na, Na," but see that the sound flows evenly through the whole exercise. Do this at least ten times each day, until you automatically use the vocal vibration with each pronunciation of "N."

All these exercises serve a double purpose, that of inducing vibration in the pronunciation of sounds to which vibration properly belongs, — but in which it is most frequently omitted, — and also tends to bring the whole action of voice production to the front of the mouth. At the risk of seeming to repeat myself I must again impress on you the importance of speaking as much as possible with the front of the mouth. When we take up the study of tone

and resonance, as we shall do later, you will see how very necessary it is that you gain this understanding at the very beginning, and how much work you will save yourself later if you see that your very earliest efforts are properly placed. Remember, too, that in speech you have the one science which offers you opportunities for practice and improvement at all times. Everything you learn in your daily practice hour you may immediately put into effect in your day's employment. It is much better to thoroughly absorb one idea and incorporate it into your daily speech before going on to another, than to gain a smattering of knowledge of the theory of good speech without the practical demonstration which your daily conversations offer you for practice. In speech matters accomplishment means making the improvement so much your own that it would sound unnatural to you to say the wrong thing. This means the cultivation of the ear as well as of the mind. Cultivate your ear by listening to good speech wherever you hear it, and by its persistent practice in your study hour, and then see that you watch your con-

versation for the elimination of the incorrect and the substitution of the correct.

You may vary the foregoing exercises, after you are satisfied that you have conquered their fundamental principles, by beginning to exercise to the piano accompaniment. Take the octave from lower "C" to middle "C," since this range covers the speaking tones of the normal voice. Begin on lower "C," and sound "M" on a long note, closing on the "P." Take a new breath quickly through the mouth, and take "M" on C sharp, ending on "P." Proceed in this way through the whole octave, both whole tones and half tones. Use a full breath for each tone, holding the "M" with as much vibration at the lips as possible, till the breath is almost exhausted, then close suddenly with the explosive "P."



(Men should use G octave instead of C. In all else the method of practice is exactly similar.)

The same method as that employed above

may be applied to the practice of "NT." Take a full breath, and beginning with lower C sound the continuant "N," holding it until almost all the breath is exhausted, then closing on the explosive "T." Take a new breath, take "N" on C sharp, continue until breath is almost exhausted, and close as before on explosive "T." Be sure the breath is checked on the explosive in each case. Continue in this way through the scale, whole and half tone, throwing the vibration forward to the lips as much as you possibly can. Give ten minutes each day to the practice of these two exercises, both up and down the scale, using very full breaths, and holding the continuant in each case as clearly and as evenly as you can. All exercises done to the piano scale give flexibility to the voice, and are very important in more advanced study.

Before going further, it is necessary now that you become fully acquainted with, and learn to manipulate, the fundamental sound with which all our work really has to do, "Ah." With this also you may work to the musical scale. Remember that the correct position for

"Ah" is the perfectly open throat, the mouth open to a large oval, the tongue in the floor of the mouth, quite relaxed, its tip resting against the lower front teeth. Be very sure you do not tighten the back of the tongue in order to hold it down. There must be absolute relaxation of every part of the mouth and throat before the pure tone can be produced. Begin as before with lower C, take a big breath, and let the tone flow out in a long, pure, steady

"Ah." Take a new breath quickly through the mouth, and repeat on C sharp, holding the tone as steady as possible. Continue in this way up and down the scale, trying to keep each note for the same time duration, making an even attack and a clear finish. Try counting eight beats — mentally, of course — to a note, and working to maintain a perfectly even tone through the maintainance of the eight beats.

After three days during which you have given ten minutes daily to the above exercise, you may begin the following, giving five minutes each day to each. Later you may drop the first one and give ten minutes each day to the following:

Begin on C as before. Take a deep breath, and open on "Ah." Continue on "C" for half the time of your previous exercise, or for four beats, then slide up to C sharp for the next four beats. At the end of the four beats, take another full breath and open on "Ah" on C sharp for four beats, slide up to D for the next four beats. Another full breath, open on Ah on D natural for four beats, slide up to D sharp for the next four beats. Continue in this way up and down the scale on the C octave. You must be very careful that the tone slides evenly from one tone to another—that there is no jerk or cessation of sound in passing. Avoid any sense of restriction or tightness in the throat muscles, and if you find any such symptom, stop and begin over again after you are certain your throat is relaxed.



Many people find great difficulty in attacking an open tone, such as "Ah," without a muscular contraction of the throat, which gives a sort of

clicking sound before the tone. This is called the "Glottic shock" and is very injurious to good tone. It is the breath which makes sound, not muscular action. If you have faithfully followed the foregoing exercises you should have no trouble of this sort, but you may have already developed the habit before taking up the work. In that case I can only suggest that you concentrate all your attention on the diaphragmatic action during the striking of the sound "Ah," until you are able to make the tone without involving the throat muscles.

REVIEW

What is the object of the first six exercises?

Where may you demonstrate the advantages gained from your daily exercises, outside your exercise period?

What special value have exercises taken with the piano accompaniment?

What is the Glottic shock and how may it be cured?

VI

LIP VOWELS



CHAPTER VI

LIP VOWELS

IN all our previous study we have worked entirely with the hard consonant sounds, the shaping methods of speech. We may now take up the study of the liquid sounds, the vowels, as we generally call them. We shall find that there are a great many more liquid sounds than the popular division of A, E, I, O, U. Instead of making our division by letters, we shall make it by methods of formation, in this way:

1. *Vowels which are made by changing the position of the lips.*
2. *Vowels made by the raising or lowering of the tongue.*

In the first group we find five sounds, if we count the one on which we start, the fundamental "Ah." You will find it interesting to work these positions out for yourself. Begin with the lips and tongue in the position for

"Ah." Remember to keep the tongue flat and the tip resting against the lower teeth. Sound "Ah," then draw the lips a little together for the second position. If the position is correct you will be able to sound "O" as it is pronounced in "not" "shot," "pot." Draw the lips a little closer and you will have the position for "AWE" as it is pronounced in "chalk," "walk," "fall." Draw the lips yet closer and you have the position of the open "O" as it is sounded in "know," "show," "low." Draw them yet closer, into a close little bunch, and you have the position for "OO" as it is pronounced in "do," "cool," "choose."

AH	O	AWE	OH	OO
father	shot	fall	know	boot






Practice these positions forwards and backwards until you have the placement firmly fixed. The vowel sounds are the medium for the emotions in speech. All the grace and charm and beauty of language lies in the purity and responsiveness of the vowels. In extreme joy or extreme sorrow expression becomes inarticulate and only the vowels remain. It

would seem rather unfortunate that the practical temperament of the English-speaking peoples seems not to lend itself to the cultivation of sound in itself as a medium for the expression of emotion. It is from the emotional French, and the more emotional Russian, that we get glimmerings of how far a mere sound can go toward expressing emotion — emotion which perhaps words fail utterly to convey. If you have ever heard Bertha Kalish express a world of delicately satirical amusement in a murmured sound which comes somewhere in the scale between “Ah” and “Uh,” or if you have heard that same voice using the same sound, expressing the most appalling depth of human agony, then you have had some revelation of what may be done through the medium of sound — just pure sound which has not been made into language other than the language of the soul. This is the way in which you must think of the vowel sounds of the voice, as of something beautiful, radiant and responsive, with which you can weave sound-pictures to express the passing action of your secret mind. The work of placing them cor-

rectly may seem tedious at first, but you cannot have colorful speech unless the sounds with which your speech is constructed are correctly shaped. So work on your lips until they unconsciously choose the correct position for any vowel you may have it in mind to pronounce.

Just as the emotional quality of a voice depends on the vowel sounds, so do almost all errors of pronunciation, and almost all localisms of accent. It would be the exception, rather than the rule, to find, in a promiscuous gathering of a dozen people from as many different States, two people who would give the same pronunciation to these five simple sounds. Such words as "not," "shot," "cot," are frequently given the more open, and incorrect pronunciation of "ah," making them sound like "naht," "shaht," "caht." On the other hand, the words "bought," "caught," "brought," which should be pronounced in the "AWE" positions, are lowered to the "O" position and pronounced "bot," "cot," "brot." The "OH" sound, which should be made with the lips entirely rounded, as in the fourth position, is frequently spoken with a straight mouth,

robbing it of all resonance and beauty, and making the resultant speech more or less inarticulate. If you find that the positions required in the exercise do not produce the sound you are accustomed to associate with the words given as a guide, then your pronunciation is incorrect, and you should immediately go over your vocabulary to reconstruct your understanding of such sounds. The lists of words following are arranged in relation to their required lip placement.

 AH	 O	 AWE	 OH	 OO
father	not	fall	open	shoot
bath	shot	call	load	root
calf	from	bought	road	boot
laugh	knock	naught	bold	canoe
darn	cough	ought	know	through
card	lot	all	below	spoon
cart	rod	taught	coal	food
farm	rot	pause	hole	soup
starve	sob	halt	cold	roof
ask	Tom	launch	rose	ooze
pass	moth	forced	nose	tooth
dance	loss	haul	though	move
aunt	lost	torch	own	cool
mast	was	north	boat	school
half	wash	ball	close	soothe
path	watch	warm	folk	boom
past	golf	horse	won't	smooth

AH	O	AWE	OH	OO
calm	swamp	four	roast	you
branch	fond	forth	loath	true
crafty	wasp	port	hope	prune
glass	soft	cork	loaf	fruit

Any list of words given in a book of this nature must necessarily be extremely limited and inadequate. This list is sufficiently large, however, to help you to discover whether or not your speech is affected by impurities arising from carelessness, or some local accent, which should be eradicated. It will be a simple matter to complete the list by the aid of any good dictionary, especially since you will know just where your weakness lies and can concentrate on those particular sounds. The most common fault is the interchanging of the pronunciation of words in the second and third columns. Watch these two sounds very carefully, and learn to tabulate your vocabulary so that you may place the words in which these sounds occur in their correct places.

After you have carefully familiarized yourself with the lip positions as described, you may add this to your piano exercise. Take a

deep breath, and begin as before with lower C. You will find it easier to find the position in piano practice if you reverse the previous order:

OO OH AWE O AH

Begin with the lips drawn up close in the "Oo" position, and slowly and firmly go through the positions until you reach "Ah." Make each position and each sound quite distinct, letting the sound cease before taking up each succeeding position, but not allowing the lips to relax and return to the normal position until after "Ah" has been completed. In other words, there must be no movement of the lips except to open a little further between each sound, and there must be no sound while the lips are moving. When you reach "Ah" on C natural, do not break the sound, but slide up to C sharp and stop. Begin again on C sharp and slide up to D natural on the final "Ah." Continue in this way, in semitones, for the C octave. On C, turn and repeat, in this case sliding down a semitone on the final "Ah." Be sure that you take a full breath before each new "Oo" sound.



When you have worked on this a sufficient time to securely place the positions to music, you may take the same exercise, but with the prolonged sound running through the scale instead of shutting it off at each change of position. In this case also you must be certain that the movement of the lips is definite and certain, with a very clear and definite pause in each position before proceeding to the next. In each case each position should be held and each vowel sounded for as long as would be occupied by one slow beat.

In the second group, vowels made by the raising or lowering of the tongue, we find a much larger division than in Group I. Also a great deal of care is required to secure the exact place out of the tongue in order to produce the correct sounds. A little experiment teaches you these positions.

Begin, as before, with the open sound "Ah." The lips are well open, oval shaped, and the tongue is lying in the floor of the mouth with its tip resting against the lower teeth. The teeth should be about an inch apart. Pronounce the sound "Ah," then raise the tongue slightly in front, but keeping the tip against the lower teeth. This position should give you "Uh." Raise the tongue still a little higher, and you have the next vowel sound, one which is very difficult to spell, since the pronunciation varies in different parts of the country. In the South it would be quite safe to spell it "Er" because the "R" is so soft through the South that their pronunciation of such spelling would approximate the sound very closely. In the West, however, the interpretation of such a spelling would not be anything like the sound I mean. The fact remains, however, that this same soft "Er," produced by the third position of the tongue, is the correct pronunciation for such words as "burn," "firm," "nurse," and if my Western readers seriously desire to standardize their speech, I am afraid they must give up their

very pronounced "R's" and adopt something, not quite as soft as the almost indecipherable Southern "R," but the sound which results from this third tongue position. This sacrifice to good speech will compensate them by helping to bring the whole pronunciation forward to the front of the mouth. The "R" as it is pronounced in the West pulls the tone back to the throat in every word in which it is used. Since it is hard to recover the position in time for the next word, the whole method of speech production is adversely affected by this single instance of incorrect pronunciation.

REVIEW

How are vowels formed? Classify the methods of production.

How many vowels are formed by the action of the lips?

Describe this action, and name the vowel sounds. ____

On what does the "picture painting" quality of the voice depend, on the vowels or on the consonants?

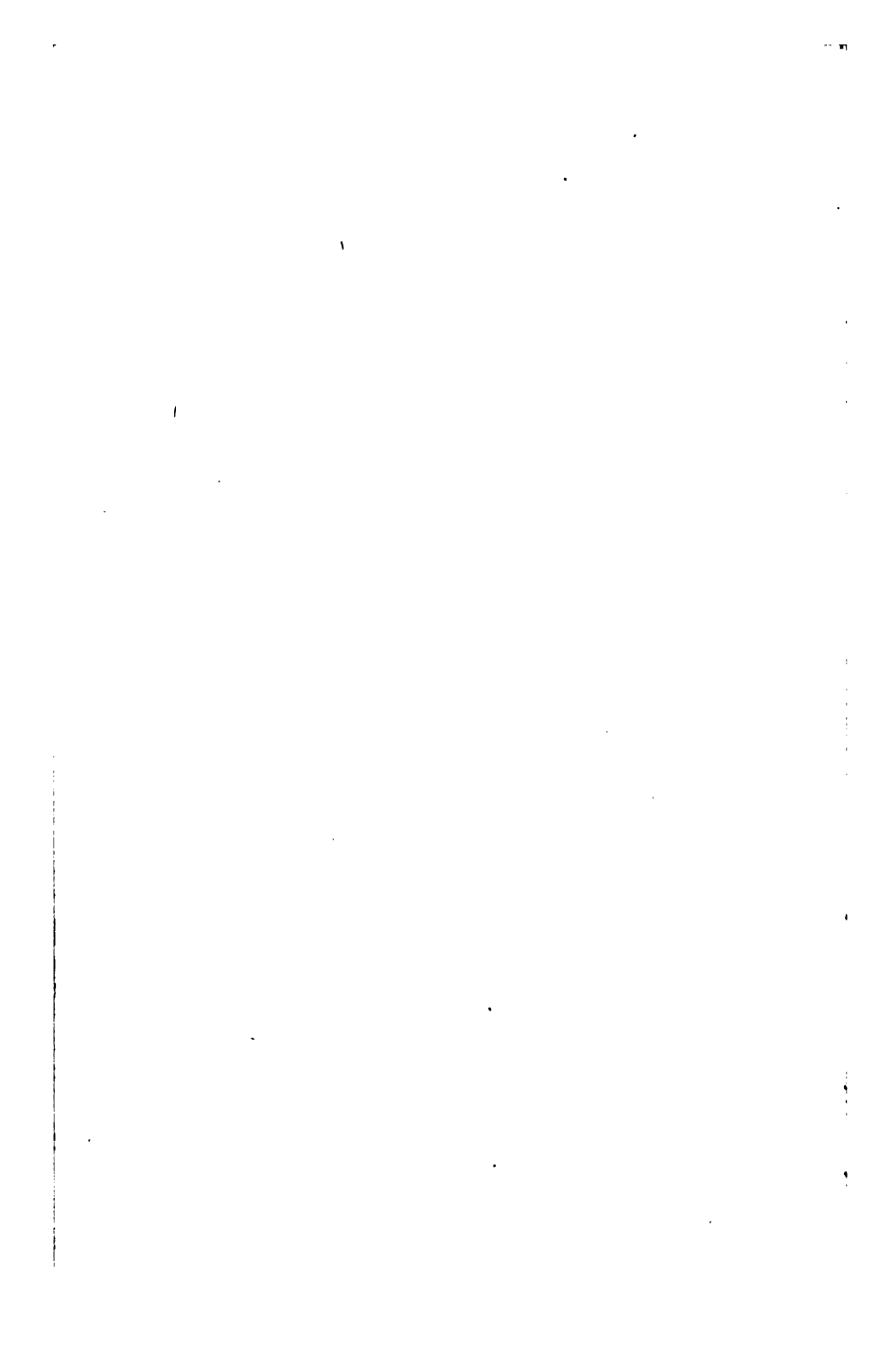
What is the most common type of mispronunciation of vowel sounds?

What is the object of the exercises given?

How are the vowels in Group 2 produced?

What is the correct pronunciation of such words as "hurt," "curl," and describe the position required for such pronunciation?

VII
TONGUE VOWELS



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CHAPTER VII

TONGUE VOWELS

THE fourth of the tongue positions, which is slightly higher than the position for "Er," brings us to quite safe and undisputable ground — the familiar "A" as we use it in "cat," "flat," "gnat." By raising the tongue a little higher yet, we get "Eh" as it is pronounced in "fetch," "let," "get." The next position, a little higher, produces "A," as in "mail," "fate," "make"; a little higher yet brings "i" as in "bit," "ship," "lit," and the next position, a little higher and the final one, gives us "EE." We find, therefore, that there are seven positions for the tongue, with seven consequent sounds, if we eliminate from the count the original "Ah."

AH	UH	ER	A	EH	AYE	I	EE
father	none	firm	cat	lead	frame	fifty	she

While you are finding the positions for these sounds, the teeth should remain at the original

inch apart, and the lips should not move. There is no other organ involved at all in the production of the vowel sounds named above than the tongue. This is why the exaggerated mouthing of many inferior actors and public speakers is so absurd — because the whole process of correct speech is so simple and unaffected, and requires so little movement. This, of course, providing that the movement used is the correct one. The use of the back of the mouth and the jaws, the latter to any extent not warranted by the requirements of any particular word, results in thickened and labored speech very unpleasant to listen to. The quiet refinement of cultured diction goes further than mere accuracy of pronunciation — it is reflected in the very ease and unaffectedness with which correct speech is produced. Take, for instance, this very word we have been using so much, the word “correct.” Say it entirely with the front of the mouth, using only the extreme tip of the tongue, and with scarcely a perceptible movement of any other part but this little tongue-tip. Notice with how little effort the word may be said, yet how clean

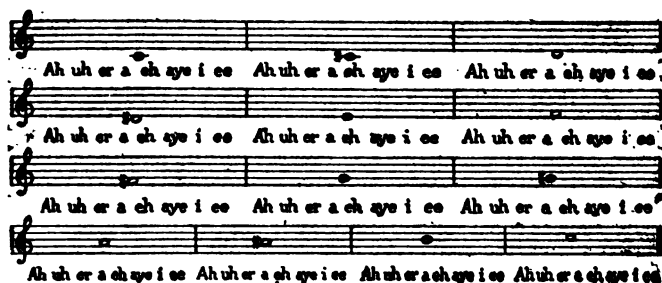
and clear and delicate the pronunciation is. Now try it the other way, the way in which the majority of the people you meet will say it — without any pointing of the tongue, and with all the action in the middle or back of the mouth. The further back you carry the pronunciation, the more muddled will be the sound, and the more obnoxious and awkward the movement of the jaws required to eject the poor, distorted word. This one comparison will be sufficient to convince you of the value of speech training.

In the arrangement of the exercises I am suggesting from chapter to chapter, you will, of course, eliminate the earlier ones as they fulfil their purpose, adding the more advanced as you feel you are ready for them, but always keeping the entire group of exercises well within your daily capacity. Nothing will be gained by trying to hurry over the earlier ones, since they are the preparation for the later and more advanced. Charm and culture of voice cannot be gained in a moment, nor without some expenditure of thought and time. In your daily exercise you will learn the simple fundamentals

— in your daily speech you will use this knowledge to purify and improve your vocal habits.

The daily practice of the tongue positions will be taken up in the same way that you have already been studying the lip positions. Go over the entire range of positions, forward and backward, until each position is quite clear to you, and until the resulting sounds are clear and precise. As soon as you are quite familiar with each position, you may add this also to your exercises with the piano. Begin on lower C as before, take a deep breath, and beginning with "Ah" take the positions in their normal rotation, pausing, as before, after sounding one position and before passing on to the next. Do not slide to the next semitone on this exercise, but finish on the original note. Take a deep breath, and repeat on the next semitone. Continue until middle C is reached. Then go down the scale as before. After this has been accomplished to your satisfaction you may begin to practice without the pause, letting the tone run through the entire range of position, and gliding on Ee to the next semitone scale. With the facility of vowel placement which

these exercises will give you if they are faithfully and persistently performed, you will have laid a foundation of tone purity which will



Continue to C natural.

insure the most thorough success for the rest of your study.

The following list of words should be carefully examined and compared with your habitual method of pronunciation, in order that you may correct any faulty words and build up an understanding of standard style.

Position	Position	Position	Position
1	2	3	4
Ah	Uh	Er	A
can't	hunt	firm	swam
nasty	love	turn	man
Psalm	thus	squirm	thank
chaff	sun	nurse	fancy
blast	tub	first	can

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Position 1	Position 2	Position 3	Position 4
Ah	Uh	Er	A
flask	fun	bird	than
France	bun	third	rant
brass	shut	learn	canteen
draught	come	curse	gas
draft	blush	thirst	mass
glance	flush	kirk	has
slant	club	purse	shall
plant	truck	surly	patch
rather	brush	mercy	gather
Position 5	Position 6	Position 7	Position 8
Eh	Aye	I	Ee
peck	fate	sieve	leaf
leg	crate	fish	neat
let	name	milk	sleep
gem	pay	guild	speak
webb	they	film	dream
egg	say	kiln	brief
deaf	play	limp	stream
hedge	frame	sing	dream
felt	gray	crypt	clean
twelve	plague	stiff	pea
America	haste	victim	me
bread	faint	quill	league
friend	whale	dish	field
dread	nail	thick	scheme

The words chosen seem to be very simple, but since every long, or compound, word is

made up of several smaller syllables, it is obvious that if the pronunciation is corrected in the smaller, the greater which is formed of a combination of the smaller, must of necessity also be correct. Moreover, there is frequently a distinct tendency to make a simple, one-sound word into something approximating a compound word, and you should be especially careful to watch for and correct this failing while you are working on the above list. Such words as "elm," "cream," "firm," "child," "field," "name," "quill," are quite frequently made to sound as though they were made up of two syllables instead of one, as, "el-lum," "chi-uld," "cre-um," "fir-um," "fee-uld," "na-um," "quee-ul." Except where a new syllable is indicated, as in "mer-cy," the original sound must be continued throughout the word. This habit of forcing a word into two syllables is caused by returning the tongue to the second position, after the indicated vowel is spoken, before going on to the next consonant. The tongue action is "NA-UM" or "N-6-2-M." This lowering of the tongue after the correct vowel is sounded is unneces-

sary and faulty. The tongue should be held in the original vowel position, which in this case is "A" or Position 6, until the lips have been brought together on the "M" position. This habit of returning to the "Uh" or second position before closing a syllable is the result of the almost general placing of the whole speech action too far back in the mouth, involving the back of the tongue. If you try to make your vowels with the back of the tongue, then you must necessarily pull the tongue down again after the vowel in order to make it possible to bring your lips together for the final consonant. This is why backward speech is so clumsy in sound and so ungainly in action. All this, convulsive action of the jaws and tongue is unnatural, and being unnatural, is consequently offensive.

Position 5, or "Eh," may also be a pitfall for you. Unfortunately one becomes so accustomed to the sound of the speech of one's own locality that one can only discover its faults by careful comparison of sounds. That is why the list of words is necessary. "Gem" and "Let," for instance, are pronounced pretty

correctly everywhere, but in order to discover whether you are saying "aig" for "egg," you must have "gem" and "let" to use for comparison. The sound in "egg" should be exactly that of "let," as also must be the sound in "twelve" not "twailve," and "bread" not "braid."

Again the word "deaf" is pronounced with the same sound as in "let." On no account should it be pronounced "deef." Perhaps the greatest, because the most inexcusable fault, is that of pronouncing "America" — not "Amurica." The sound in "Amer-ica" is exactly the same as in the rest of the words; there is no excuse for the ugly, backward pronunciation which is so prevalent, "Amur." Test the first part of the word with the other words of the list, and if you have not been using this position, then change at once. Surely one should be able to properly pronounce the name of one's native land.

Examine carefully Position 7 — "I." Here again the definite position of "I" as in "It" should be held for the whole word. It is not "mee-ulk" but "milk," not "fee-ulm" but

“film,” not “thee-uk” but “thick.” See that the tongue finds the “I” position as soon as the previous consonant has been spoken, then hold it right through to the next consonant. Then you have a clean, fine pronunciation. You see it all leads to the same old rule, speak only with the front of the mouth and with the tip of the tongue.

REVIEW

How many positions are there for the tongue in vowel sounds?

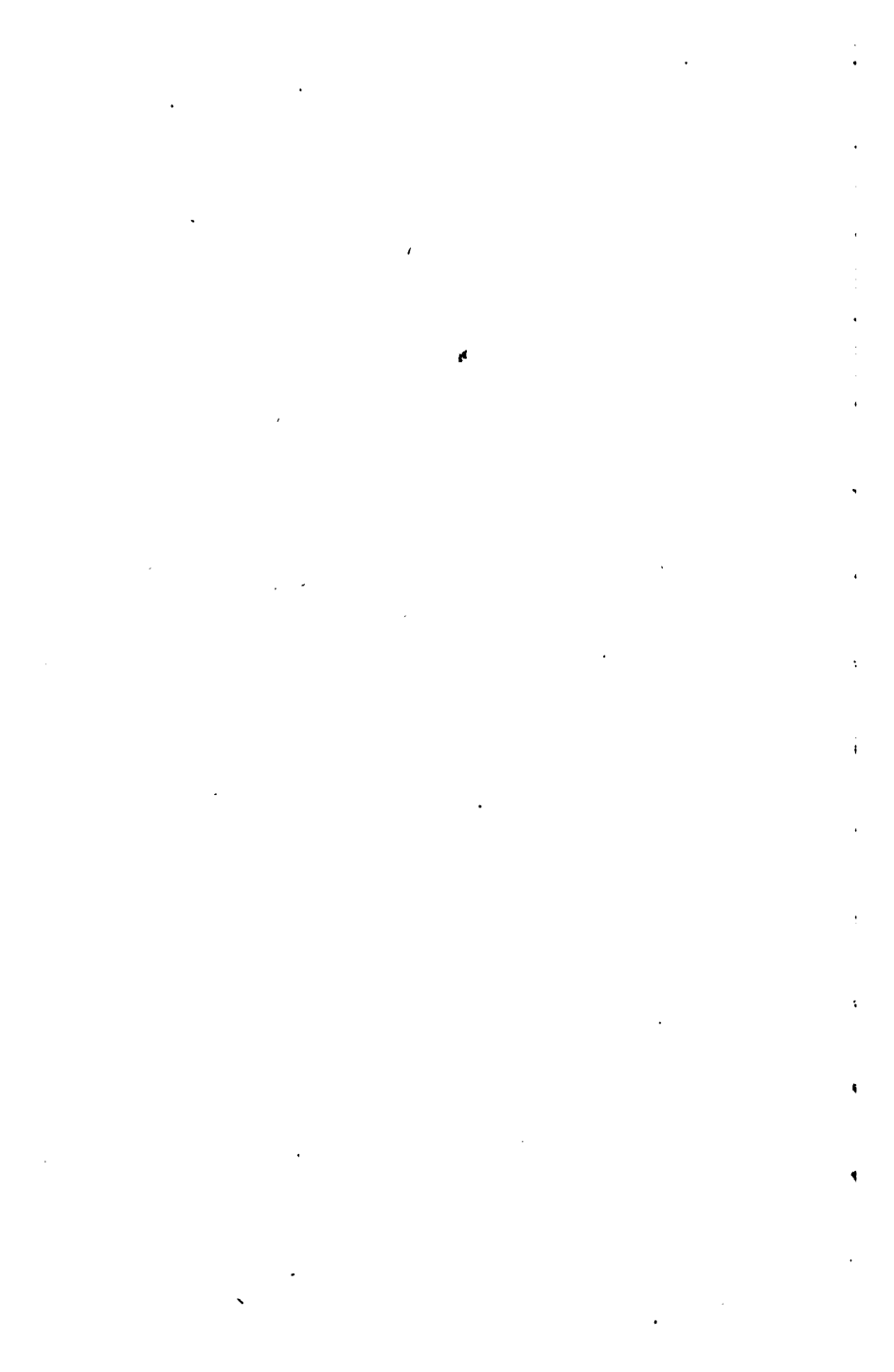
What should be the position of the mouth and teeth during practice for these positions?

Name some of the faults of pronunciation which result from using the back of the tongue.

What is the method by which a simple one sound word is erroneously changed to a compound word?

Where should all pronunciation be placed?

VIII
COMPOUND VOWELS



CHAPTER VIII

COMPOUND VOWELS

YOU will probably have noticed that several familiar sounds which you have been in the habit of reckoning among the vowels are missing from our list. "I," as in "find" and several other sounds which are decidedly not consonants, must have a home somewhere, and you have been wondering where we are going to place them. They are vowels, it is true, but they are compound vowels, made up of the simple vowels you have already studied. The four positions of the lips and the seven positions of the tongue, together with the original sound "Ah," comprise all the open sounds in the English language. All others are combinations of these. There are six vowel sounds which are combinations of two simple vowel sounds. These are:

Positions 7 T. — 5 L. I — Oo		Positions 1 T. — 5 L. Ah — Oo		Positions 3 L. — 7 T. Awe — I	
hue	not hoo	how	brow	boy	
lure	" loor	cow	house	coy	
nude	" nood	now	proud	annoy	
tune	" toon	allow	crowd	oil	
duke	" dook	frown	slouch	noise	
stew	" stoo	trowel	thou	soil	
yule	" Yool	sound	thousand	spoil	
sue	" soo	plow	pound	foil	
resume	" resoom	stout	found	broil	
sewer	" soeer	scout	town	employ	
knew	" knoo	trout	noun	voice	
grew	" groo	drown	cloud	troy	
Positions 1 — 6 T. Ah — I		Positions 6 — 2 T. I — er		Positions 4 T. — 2 T. Eh — er	
find		hear		hair	
bind		tear		care	
kind		near		chair	
sigh		fear		there	
night		dear		vary	
kite		seer		prayer	
bright		brear		square	
height		year		swear	
lie		sneer		tear	
neither		spear		flare	
cry		clear		blair	
flier		pier		scare	
thine		mere		spare	
mine		rear		rare	
ice		queer		fair	

The second list is that which is most frequently mispronounced, from the same fault we have already mentioned, a too backward placement of the speech. I cannot remember ever having had a student who did not have to do some work on this sound, and many have had to labor for weeks before securing a satisfactory pronunciation of this vowel combination. The most general type of substitution is a combination of "T 3 — T 6 — T 2 — or "A" (as in "cat"), "I" (as in "it"), "Uh" (as in "shut"). It is a little difficult to describe such a sound, but if you will go over this list of words, substituting "Ah-oo" for the sound you have been making, you will readily be able to place any error of sound which may be habitual to you. Try it this way: "H ah-oo se — House," "P-ah-oo-nd — Pound," "N-ah-oo-n — Noun," and so on, until you have grown accustomed to the correct sound for this combination vowel. Such a method will bring the tone right to the front of the mouth, where it belongs, and so shape the resonators that the best tone quality can be used on it. Remember to open each word

directly on the full "Ah" sound, the open, natural sound of the voice.

The common fault met with regarding the first list is so obvious that I have written it in opposite the words. Such words as "Knew" are compound and should be given two distinct sounds, not deprived of the first sound and changed to a straight "OO" vowel placement.

The fifth list may be worked on with this same fault in view. Such words as "Dear" have two distinct sounds, and should not be limited to the one sound, "EE." As a matter of fact, as you will see by consulting the position notations, the sound "EE" does not occur in these words at all — the tongue is not raised above the next position to "EE" — which is "I," as in "it." Work very carefully on this sound to get the two distinct positions, keeping the "R" soft, and refraining from the clenched sound which the use of "EE" gives to these words.

There is just one sound which seems to be a combination of both lip and tongue positions, and that is the sound of "OO" as it is used in such words as "could," "should," "good."

It is this sound which, combined with "Ah" and "Er" makes the compound vowel sound of "Ah-oo-er," as it is used in "hour," "tower," "flower," "cower."

I have found that students generally weary of word study, yet since this is the very basis of speech, it is obviously necessary that much work of this nature must be accomplished. If you need some aid to keep your interest in word work, try making up a number of sentences with a very free use of such sounds as you need most drilling in, and repeat these during the day at intervals, so that the sound of the correct pronunciation becomes familiar to your ear. Your speech will reflect the sound as you carry it in your mind or your memory. Learn to think in the correct sound, and your organs of articulation will obediently reproduce the sound as you think it. But you cannot fill your memory with the correct sound unless your ear has heard it. That is why you must repeat aloud again and again the correct pronunciation of every word in your vocabulary which is at present incorrect. You are not starting out on a life task — good

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speech, and good voice habits, once acquired, will remain with you for the rest of your life. It is a question simply of self-examination first, to find what is wrong, then to lay out a plan to eliminate what you find to be incorrect and substitute the correct. There is no need for any person to be cursed with a disagreeable, flat, inharmonious voice. Nature has been generous in her general scheme of architecture of the human throat. Every pair of vocal cords is capable of producing perfect tones, — every set of resonators may be so opened up that pure tone will result, — every set of teeth and lips and tongue may be used to produce clear enunciation, provided all these things are normal and uninjured. To speak charmingly means simply to know the correct sound, and then to learn how to so place these various organs of speech so that the sound you know is correct will result.

With the acquisition of improved pronunciation, you may now begin to read aloud each day some selection which appeals to you, either from newspapers, books or magazines. While you must think more or less of your style of

reading, be sure you do not sacrifice the sense or understanding of your chosen selection. I do not advocate reading very much until the initial steps of breath and word preparation have been thoroughly mastered, because the most essential point in reading is to convey, by tone and inflection much more than by words, the idea which the author had in mind when he wrote the article. If you must watch your pronunciation and punctuation too closely, then you cannot possibly be sufficiently free to either absorb or convey the true inward sense of the reading matter. Be patient, therefore, and do not try to run before you can walk. Prepare yourself first of all, then your reading will be a joy both to yourself and to your hearers.

The following passage from "The Comedy of Errors," Act 5, Scene I, is an excellent diction exercise. It should be spoken naturally, though somewhat firmly, and careful attention paid to the initial and final consonants in each word:

My liege, I am advised what I say;
Neither disturbed with the effect of wine,

Nor heady-rash, provoked with raging ire,
Albeit my wrongs might make one wiser mad.
This woman locked me out this day from dinner;
That goldsmith there, were he not packed with her,
Could witness it, for he was with me then;
Who parted with me to go fetch a chain,
Promising to bring it to the Porpentine,
Where Balthazar and I did dine together.
Our dinner done, and he not coming thither,
I went to seek him; in the street I met him,
And in his company that gentleman.
There did this perjured goldsmith swear me down,
That I this day received of him the chain,
Which, God he knows, I saw not; for the which
He did arrest me with an officer.
I did obey; and sent my peasant home
For certain ducats; he with none returned;
Then fairly I bespoke the officer
To go in person with me to my house.
By the way we met my wife, her sister, and a rabble more
Of vile confederates. Along with them
They brought one Pinch, a hungry, lean faced villain,
A mere anatomy, a mountebank,
A threadbare juggler, and a fortune teller,
A needy, hollow-eyed, sharp looking wretch,
A living dead man; this pernicious slave,
Forsooth took on him as a conjuror;
And gazing in mine eyes, feeling my pulse,
And with no face, as t'were, out facing me,
Cries out, I was possessed. Then all together
They fell upon me, bound me, bore me thence,
And in a dark and dankish vault at home,
There left me and my man, both bound together,

Till gnawing with my teeth my bonds in sunder,
I gained my freedom, and immediately
Ran hither to your Grace; whom I beseech
To give me ample satisfaction
For these deep shames and great indignities.

The whole selection is written in narrative form, and should be spoken in that manner. Only in the last few lines should there be any release of real feeling, though through the description of "Pinch" and his treatment, there should be a very real struggle to suppress the anger which, if he gives way to, will support the claim of the others that he is mad.

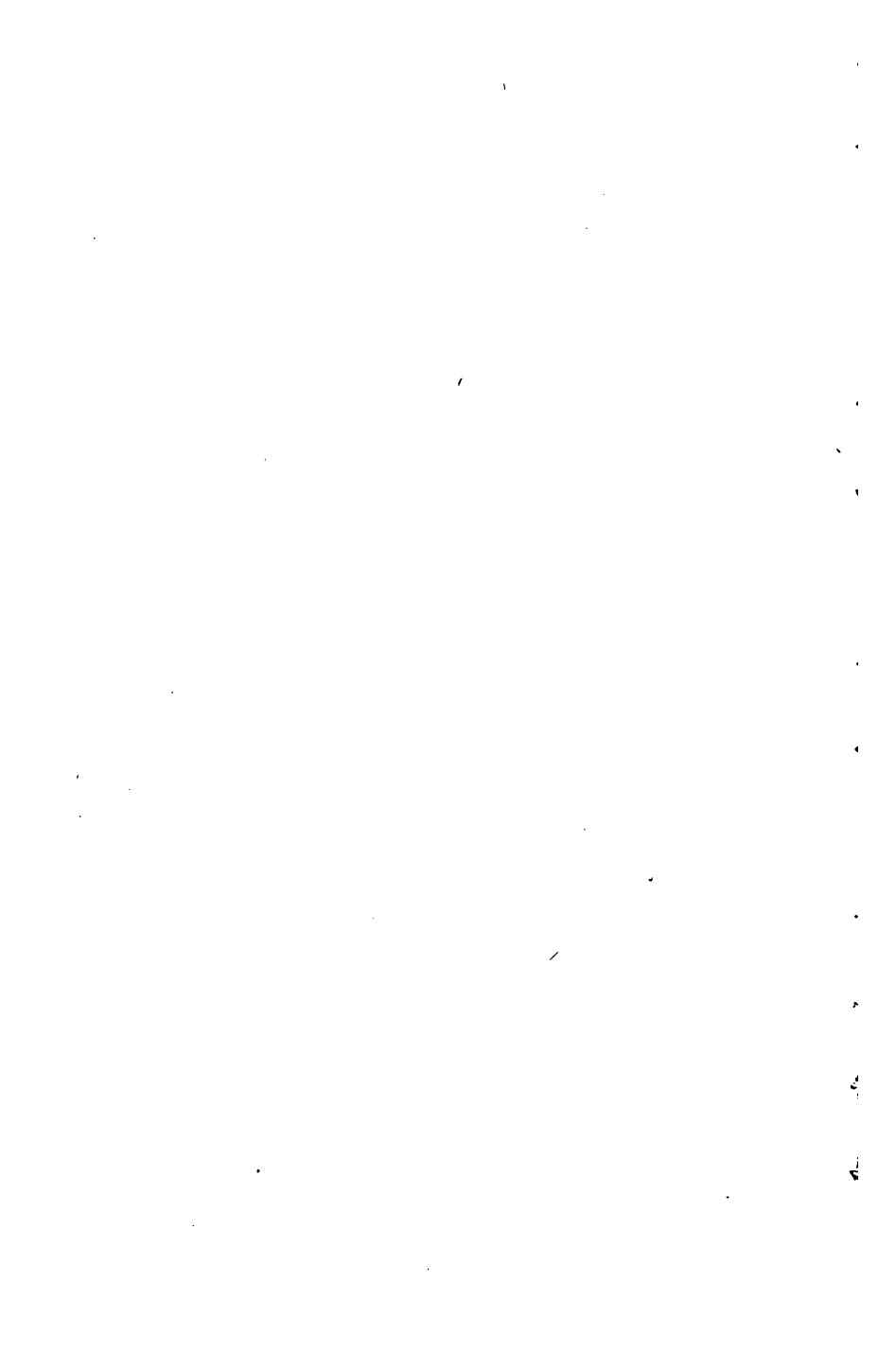
REVIEW

How many sounds commonly looked on/as vowels are really combinations of two simple vowels sounds? Name them.

What faults are to be avoided in Lists 1, 2, and 5?

Is it possible for every person to speak well and to possess a musical voice?

What is the chief thing to work toward in reading aloud?



IX
THE RESONATORS — THEIR EFFECT
ON TONE QUALITY



CHAPTER IX

THE RESONATORS — THEIR EFFECT ON TONE QUALITY

UP to this point we have been training the speech organs specifically; we have now to learn of the resonators and their effect on the quality of tone which accompanies the speech. The resonators are little chambers in the throat and nose in which the sound produced by the air passing over the vocal cords is reinforced and “resounded.” You will have noticed that some voices are flat and “nasal,” others may not have the nasal quality, but are thin and empty of vibration. Others seem to be naturally round and full of tone, and you have perhaps thought that such differences in quality are inherent in each particular voice, and cannot be changed. This is not so. It is true that differently shaped faces will have differently shaped cavities, or resonance chambers, behind them, and that

both the shape and size of these resonance chambers affect the tone produced in them. The smallest resonance chamber, however, if used to capacity, can furnish the vibratory reinforcement necessary for good tone, the only requisite being that the whole vocal effort shall be thrown forward so that the chambers may be brought into use. The term "nasal" is entirely incorrect, though I have used the word because it is commonly understood to refer to a particular vocal condition. As a matter of fact, the utterly disagreeable and unmusical twang generally described as "nasal," is the result, not of speaking through the nose as is usually supposed, but of speaking back of the nose, so that the tone does not pass through the valuable resonance chambers situated at the upper part of that member. This again is best proved by experiment. Take the word "no-one"; this will be an excellent word to use for demonstration because the "N" in the beginning of the word will serve to throw the voice well forward into the nasal cavity. First say it as far back in the mouth as you can place it, with very little movement of the lips. In

this way you shut off the nasal cavity and secure what is termed a "nasal" tone. Now say the word entirely at the front of the mouth, keeping the lips well rounded, and sounding the "N" for a moment before releasing it for the "O." If you have followed these directions, you have proved for yourself, far more thoroughly than anything I could say would prove it, just what is a "nasal" tone. Also you have proved how utterly unnecessary it is for any person to afflict the unfortunates who must associate with him with this objectionable "twang." It is entirely a question of where the voice is directed — that is all there is in the indulgence or cure of a nasal voice.

In the exercise in Chapter v, be sure that this throwing forward of the voice is continued until the edges of the nose quiver with the vibration in the "N" exercises and the lips in the "M" exercises. Nothing will open up and tone the nose and mouth resonance chambers as satisfactorily as these "M" and "N" exercises. The following are excellent exercises for bringing the tone into these chambers and way from the back of the mouth:



EXERCISE 1. Piano scale in C octave. Lower C — Take a deep breath and with the lips in “M” position throw the voice forward till you feel the upper part of the nose fill with vibration, and the lips quiver, then open on “Ah.” On this last note slide to the next semitone above. Take a new breath, C sharp, repeat, giving plenty of time to the “M” vibration before opening on “Ah,” and sliding to the next semitone before leaving “Ah.” Continue to middle C and back down the octave.

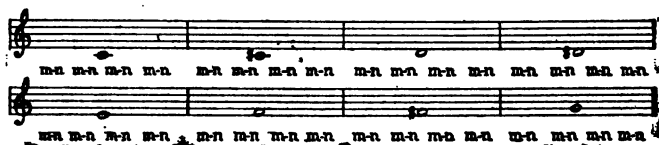
EXERCISE 2. Scale as in last exercise. This is to be done on “Na,” remaining on the “N” until the nose is thoroughly vibrant with the thrust forward tone, in each case seeing that the back of the mouth and the throat are thoroughly relaxed and at rest.

EXERCISE 3. Scale as in last exercise. Take a deep breath, and with the lips in “M” position throw the voice well forward. Begin, as before, on C and slide up to C sharp and back to C, without opening the mouth, employing only the “M” resonance. Take a new breath, begin on C, slide C sharp to D natural, back to C sharp, back to C. New breath, begin on C, slide to C sharp, D natural, E flat, back to D, back to C sharp, back to C. New breath, begin on C, slide to E natural, stopping to sound the note on each semitone in passing, as before, and sliding through each semitone down back to C. Continue in this way until you reach G, opening each new breath on C, and making each breath carry you back to C.



Continue adding one semitone each time till you reach
C natural.

EXERCISE 4. Scale as in last exercise. "N" position. Take a deep breath, and beginning on C sound "N," slide up to C sharp, slide back to C. New breath, begin on C, slide up to C sharp, D natural, back to C sharp, back to C. New breath, beginning on C, slide to C sharp, D natural, D sharp, back to D natural, C sharp, back to C. Continue in this way until you reach G, as in previous exercise.



EXERCISE 5. Take a deep breath, and set lips in "M" position. Throw the resonance well forward into the nose, and keeping even time, alternate "M" and "N," without a connecting vowel. There should be sufficient breath to allow four pair without a break:

M — N — M — N — M — N — M — N —.

You may follow this to each semitone in the C octave. Be careful in changing from "M" to "N" that the tongue precedes, or is simultaneous with, the opening of the lips

on "M," otherwise you will get a sound something like "M — u — N —" destroying the object of the exercise. There must be a distinct hum of vibration through the entire note, coming always through the nose.

While practicing the above exercises, take each new breath rapidly and silently through the mouth. If you find that you are inclined to make a breath sound in inhaling, it means that your throat and mouth are not clear and open, or that your tongue is raised at the back, shutting off the air passages. This fault is particularly reprehensible in a singer; the intake of air after a long phrase must be so rapid, and the cessation of the voice sound is so noticeable, that any breath sound is very much emphasized. After awhile the audience begins to wait for the repeated breath sound, rather than forcing itself to become absorbed in the song, which detracts very much from the charm and success of the singer. If you are addicted to this painful habit, take part of your exercise period to overcome it. Open the mouth to about the point you would normally do in taking breath between phrases, and see that the tongue is well down in the floor of the mouth.

With the throat well open, and the ribs and diaphragm ready for immediate response, take a quick, full breath, endeavoring to entirely fill the air tract in the shortest possible inhalation. Exhale through the pursed-up lips, blowing gently and evenly, and trying to keep up the even flow of breath for the longest possible period. This approximates the breath action during singing, or during public reading or speaking, and will cure a noisy inhalation, surely one of the most disagreeable and distracting habits a singer or speaker can indulge in.

Speak with the lips rounded, just as much as the words you are using will allow you to do. The rounding of the lips opens up and frees the resonance chambers located in the upper part of the cheeks, with a consequent improvement of vocal tone. Try the following sentence first with the lips straight or flexed at the corners so that there is no sense of muscular effort — then try it with the lips definitely rounded and with the tone thrown forward and note the results:

“One man, in his time, plays many parts.”

The "W" sound, which opens the word "One," is not a consonant, but a compound vowel, "OO-UH," and all words beginning with the sound, such as one, once, wait, wont, where, when, whether, while, wall, weed, weak, etc., should begin on the rounded lips, and with the distinct vibration of "OO." In this way the speech is brought well forward in the mouth, and the necessary tone quality assured. The sentence above affords an excellent opportunity for forward practice, its "M's," "N's" and its initial "OO" all serving this useful purpose. Nevertheless, you can, as you have found by experiment, say the same sentence with straight, unrounded lips, resulting in a complete absence of anything like musical vibration. The best planned combinations are helpless against slack or indifferent enunciation, and only the intelligent intention of the speaker can demonstrate the beauty and charm which lies in all civilized languages.

Since this little book is primarily offered as a help toward good speech, it is scarcely within our scope to discuss the placement of the various singing tones. The development of

the singing voice should be attempted only under the supervision of a competent singing master, a master who has studied the physiological structure of the voice machinery as well as the science of music. Only with such an one are you safe, or your efforts worth while. In speech there is one excellent rule, place the whole vocal effort well forward in the mouth, employ all the nasal and mouth resonance you can develop, and the rest will take care of itself. It would be simply puzzling and needlessly tedious to attempt an analysis of chest tones and head tones, and where one should end and the other begin. If the vocal cords are flexible, and the articulation forward, this passing from what are known as the chest tones to the head tones and back again becomes automatic and instinctive. The term, "voice placing," is at best a perplexing one to the uninitiated, and for speech purposes it will be sufficient that we think of it as implying but the one condition, "forward."

The more generous use of the lips in speech, and the whole forward tendency of the enunciation, will help to overcome such objectionable

habits as that of substituting "yer" for "your," "er" for "or," and "fer" for "for." Here it is the ear which requires training. You do not say "Erchard" for orchard if you are reading, then why should you say "er chartered sea" instead of "Or chartered sea"? Yet the sounds are very similar, and must be as easily spoken. Why should "fer rest" instead of "for rest" be so common, when no one would say "ferest" instead of "forest"? It is a question of knowing what is correct, determining that only the correct shall be used, then listening both to yourself and to others, mentally commenting on the ugliness of the expression every time you hear it, so that at last so great a distaste for these errors of enunciation grows up in you that you cannot use them. Or, for, your, record, yourself, shore, more, core, cord, all have the same sound, the sound of "awe," the third position of the lips. To say "fer yer" instead of "for your" simply means you are not rounding the lips, but are using the middle back of the tongue. Forward tone placement will correct this. This same sound may be practiced with benefit if you are in danger of

going to the other extreme, and adding "R" after awe in words which do not require it, such as "Saw — saw-er," "Law — law-er," "Draw — draw-er." This sound is caused by raising the tongue to the "R" position after the "awe" position and before changing to the next vowel. Keep your tongue-tip against your lower teeth after "Awe" and keep it there until you change for the next needed position. You cannot say "R" while the tongue is in the floor of the mouth. You may make a list of words ending with the "awe" sound, and practice them until you have ceased adding the superfluous "R." Force yourself to recognize that "awe" is one sound, not two, and stop short in your enunciatory effort as soon as the awe has been sounded.

REVIEW

What are the resonators, and where are they placed?

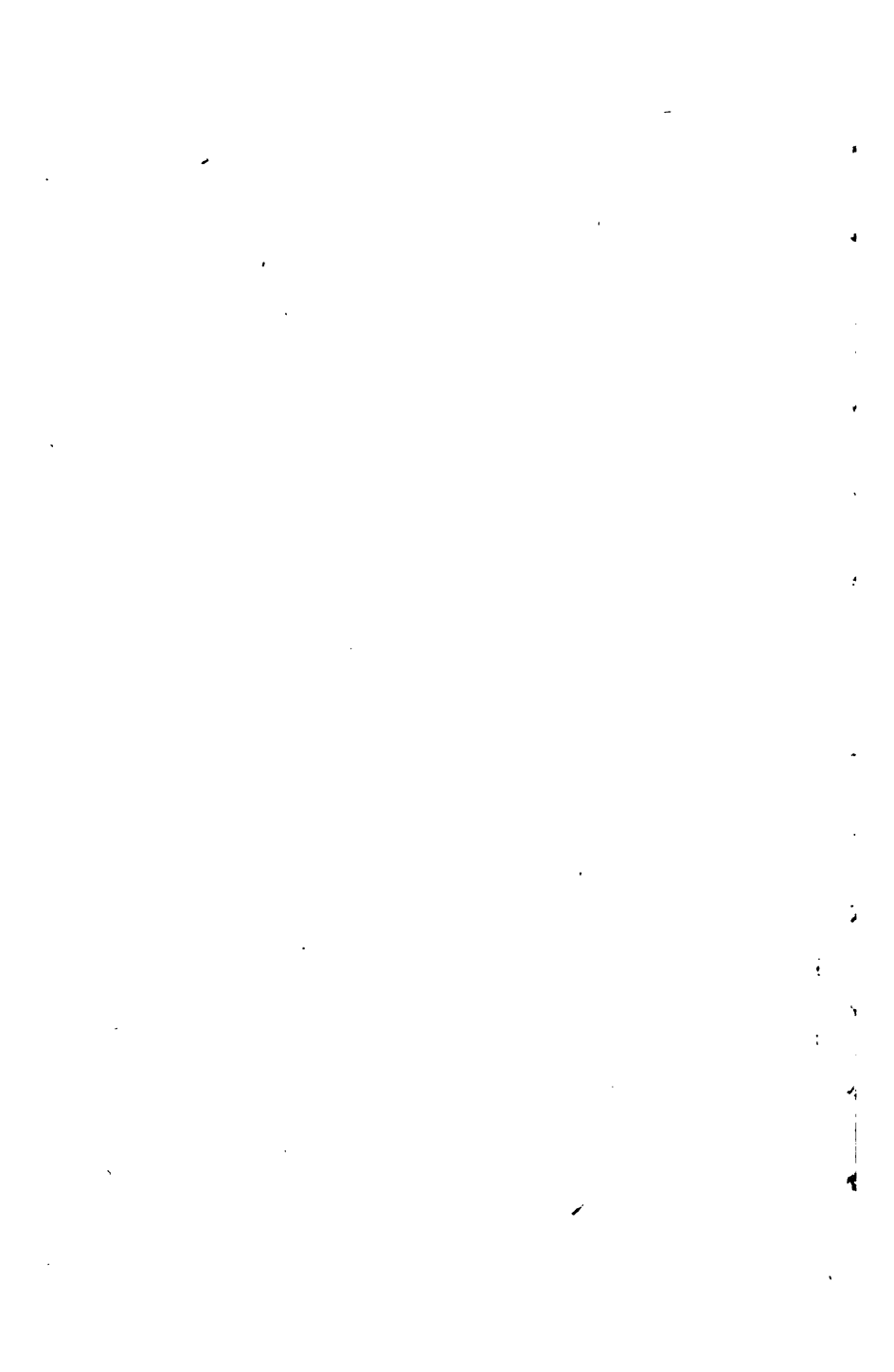
Where is the "M" and "N" resonance to be placed?

What is a "nasal" tone, and what causes it?

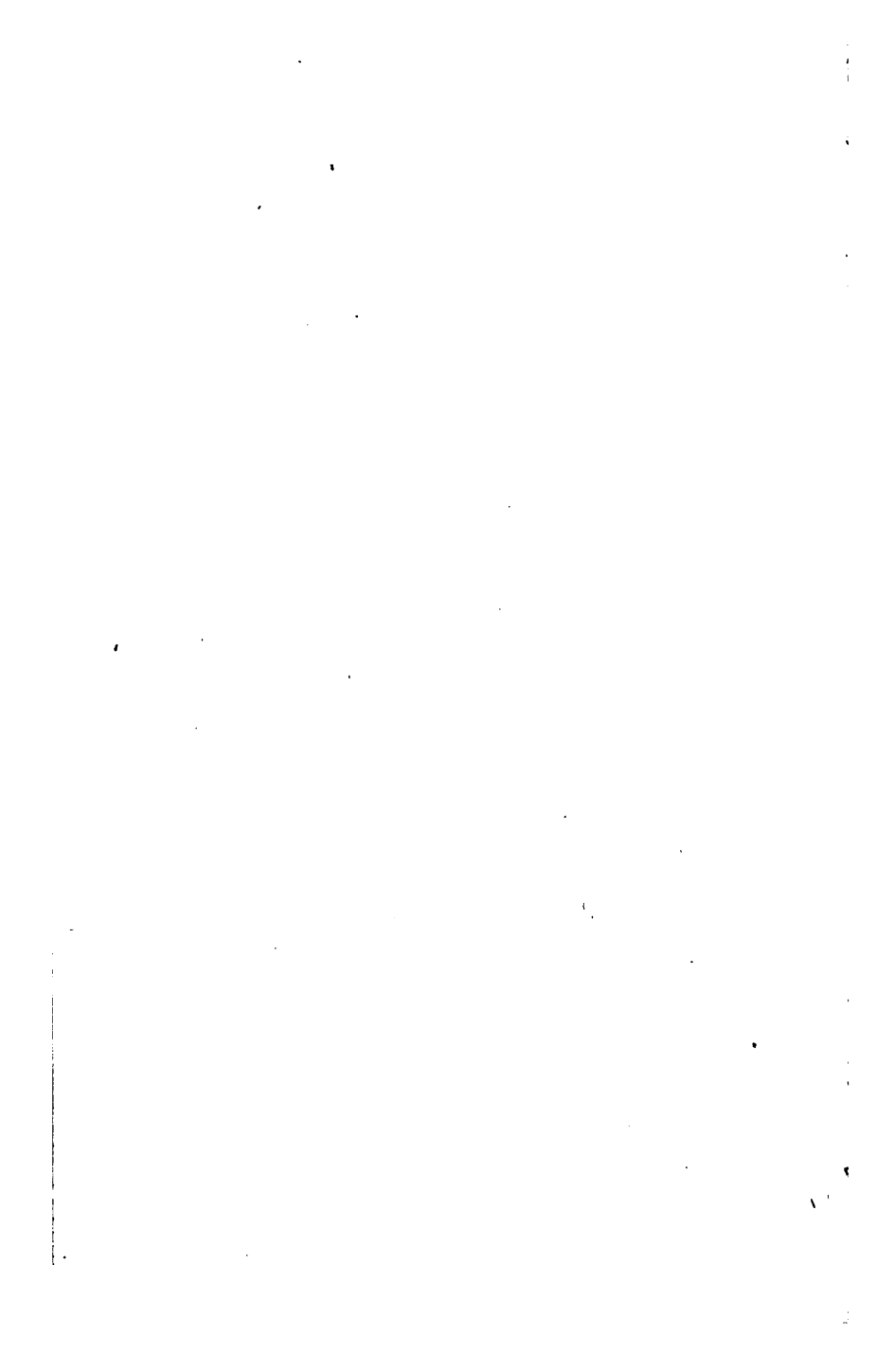
What causes breathiness in speech, and how may it be avoided?

What causes noisy inhalation, and how may it be eradicated?

Where should all effort be directed in speech?



X
INFLECTION



CHAPTER X

INFLECTION

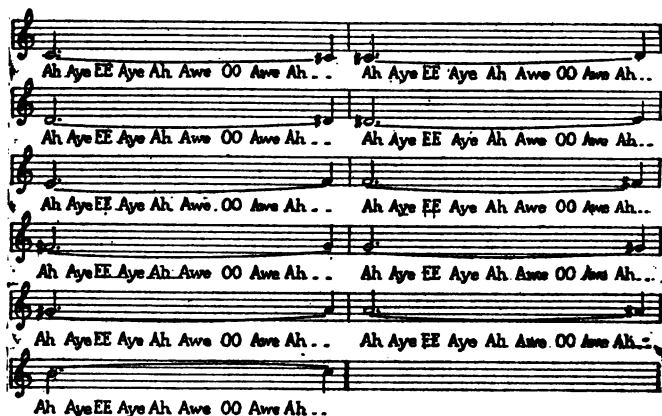
EXPRESSION in speech depends very largely upon the inflection with which it is spoken. Inflection is the rise and fall in the scale of sound. The flexibility of the vocal cords necessary for inflection may be developed through practice. Inflection takes place on the vowel sounds, or on the continuant consonants. One of the best exercises I have found for developing this much-needed quality is that suggested by Dr. Aikin. He arranges a combination of lip and tongue positions to be sung to scale, as follows:

Ah — Aye — Ee — Aye — Ah — Awe — Oo — Awe — Ah
Father May She May Fall Shoe Fall Father

(The words written underneath are to indicate the sound of the vowel above in each case.)

With the C octave, as before, take a deep breath, and beginning on the lower C, sing the vowel combination, sliding up to the next semi-

tone on the final "Ah." Each sound should be quite distinct, and the positions should be very definite and deliberate, though there should be no cessation of sound, and the whole set must



So on up to C. Only the final *Ah* slides. All the other sounds are sung on the first note in the bar.

be sung on one breath. Be very careful in the "awe — oo — awe —" change. The tendency will be to not close the lips sufficiently on "oo," and to let the final "awe" slide into "ah," instead of keeping the sound clear and distinct. This is a very valuable exercise, one which will increase the facility of both lips and tongue, as well as train the ear to the appre-

ciation of the vowel sounds. The exercise should be sung on all the semitones of C octave, both up and down, sliding up to the next semitone, or down, as the case may be, on each final "Ah." Take a full breath, and begin on the semitone to which the final Ah was carried, beginning as before with a new "Ah." See that there is no conscious effort of any part of the articulatory organs. Remember that this is the natural, relaxed condition of the vocal apparatus. This is also to be practiced with the following consonant prefixes:

mah	may	mee	maye	mah	mawe	moo	mawe	mah
nah	nay	nee	nay	nah	naw	noo	naw	nah
lah	lay	lee	lay	lah	law	loo	law	lah
vah	vay	vee	vay	vah	vaw	voo	vaw	vah
thah	thay	thee	thay	thah	thaw	thee	thaw	thay
zah	zay	zee	zay	zah	zaw	zoo	zaw	zah
pah	pay	pee	pay	pah	paw	poo	paw	pah
tah	tay	tee	tay	tah	taw	too	taw	tah
kah	kay	kee	kay	kah	kaw	koo	kaw	kah
bah	bay	bee	bay	bah	baw	boo	baw	bah
dah	day	dee	day	dah	daw	doo	daw	dah
gah	gay	gee	gay	gah	gaw	goo	gaw	dah

The object of this exercise is not only to teach the tongue and the lips to instinctively and immediately assume a required position, with perfect accuracy, but also to eliminate

a possible break in the tone through lack of flexibility. This tendency to break between the upper and lower register is by no means uncommon. I have in mind a teacher of piano who was conducting an exhibition performance of her class. Her announcements were all made in a very high pitched voice, thin and incapable of carrying to the farther end of a moderately sized room. To my astonishment, when I talked with her after the performance I found that her conversational voice was of quite moderate pitch, and rather pleasant. It was, however, very weak, and as soon as she tried to increase its carrying power, she instinctively raised its pitch to a really absurd point. She had no middle register at all, because she had never cultivated it. As a matter of fact, most people could quite profitably spend all their study time on the cultivation of the middle register. If this is well covered, the high and low will take care of themselves, for the speaking voice at least. This is why I confine the exercises to the C octave. A persistently low voice is much to be preferred to a persistently high one, but if the exercises are carefully

followed, you will be able readily to execute any inflection or combination of inflections, without the embarrassment of an awkward break in tone.

The following smoothing-out exercise will benefit a voice inclined to break: It should be sung on "Ah," and a full breath for each set of



sounds, filling the lungs through the mouth, after sounding the highest note each time, and before each new "Ah."

When a great deal of time has been spent on this exercise, so that the tone is very flexible, and you are able easily to slip from one note to

another, making each note very distinct and clear through the entire octave, then try the following: So far you have been striking each key on the piano, accompanying your tone with the piano tone; now begin to strike only the first note, "C," and the last note in each set of notes, listening very carefully to your voice, to be sure that it touches each note in succession, true to tone, before reaching the last note, which you will strike. The appended illustration may make my idea clearer. This should be done both up and down the scale. Afterwards, when you are very sure of yourself on this method of practice, you may carry out the same idea, that of striking only the first and last notes, but slide from one to the other, through each intermediate semitone, without pausing on each to sound it as a separate note. That is how the voice slides in a spoken inflection — running through a succession of tones, but without pause on either. These smoothing-out exercises should be practiced very faithfully.

You may add to your combination tone-articulation exercises one which will also prove

something of a test of the results of your previous work.

Choose some sentence of from ten to twelve words, one preferably in which there are as many as possible of your most difficult consonant sounds, and sing it to the semitones of C octave, just as you have been doing with the sound exercises. Be very careful that each word is distinct, and accurately pronounced, and slide on the last word of the sentence up to the next semitone. Take a deep breath, and begin the sentence again on the semitone you moved up to. Continue in this way up and down C octave.

I cannot sufficiently urge upon you the value of these octave exercises. As you have followed the theory of voice building through the book, you have found that we have really been working in four different departments, or phases of vocal effort:

1. Breath — with which sound is made.
2. Organs of articulation — which convert sound into speech.
3. Resonance chambers — which give quality and tone to sound.

4. Slide — which makes for smoothness and flexibility of the produced sound.

This phase of "slide" is quite as important as any other. One would soon tire of the most exquisite resonance, the most perfect diction, if these were accompanied by an absolute monotone of pitch. The slide or inflection of a voice is as the light and shade of a picture. You may give a perfect line reproduction of a scene in a plain black and white drawing; you may gain something in atmosphere by modifying the plain line with some system of shading; but to gain real charm and beauty you must resort to the color palette — the storehouse of light and shade. Tone and inflection are the color palette of the human voice in speech. They have a language quite apart from the use of words. If you splotch several shades of green on a canvas, in any sort of irregular shape, you immediately suggest trees in full leaf. So with inflection and tone — just the sound itself will tell an emotion without the aid of the speech form. I cannot give you a better illustration than that I have already used in "How to develop your personality":

“Emphasis is the laying of special stress on a word or words in a sentence in order to render its meaning clear and intelligible.

“Inflection is the rising and falling of the voice which interprets the quality of the thought.

“Tone color is expression through the voice of the emotional quality of the thought.

“Suppose we use for analysis that familiar line, ‘The ploughman homeward plods his weary way,’ and see how the thought expressed in it can be changed by the use of those three qualities. The dropping, or downward inflection is the one which gives emphasis. Apply this inflection, giving special emphasis to the word ‘homeward,’ and the picture is immediately dominated by the thought that the man is going home. You picture the little cottage, the set table, the cheery fire, and the wife and children awaiting his coming. Now do not drop the inflection till you reach the word ‘weary,’ and see how the picture changes. All you see now is the long day’s tramp over the ploughed field. You see the drooping shoulders and the slow, heavy gait of the man weary with the toil of the day. Change the

inflection again by giving the word 'home' a downward tendency, the rest of the sentence an upward inflection, and you have a question as to whether the man is going home or elsewhere. And so you may experiment with the other compound words in the sentence, always finding that a different inflection, or emphasis, will call up in the mind an entirely different aspect of the thought. For the tone color, first read it as a mere statement of fact; then read it, feeling in the word 'homeward' all the relief and anticipation the man feels as he walks along, and put it into your expression of the word. Feel, as you say the word "weary," the tiredness of the man, the cessation of effort, the relaxation of the mind and body that comes with the knowledge that the day's work is over. And then over all the sentence show the stillness of the evening, the loneliness of the country road, the darkening sky, the far-away barking of a dog, or the occasional bleat of a single sheep. That is tone color, the picture painting quality in the voice. These are the qualities which give individuality and charm to the few voices that portray them."

REVIEW

Upon what does expression in the voice depend?

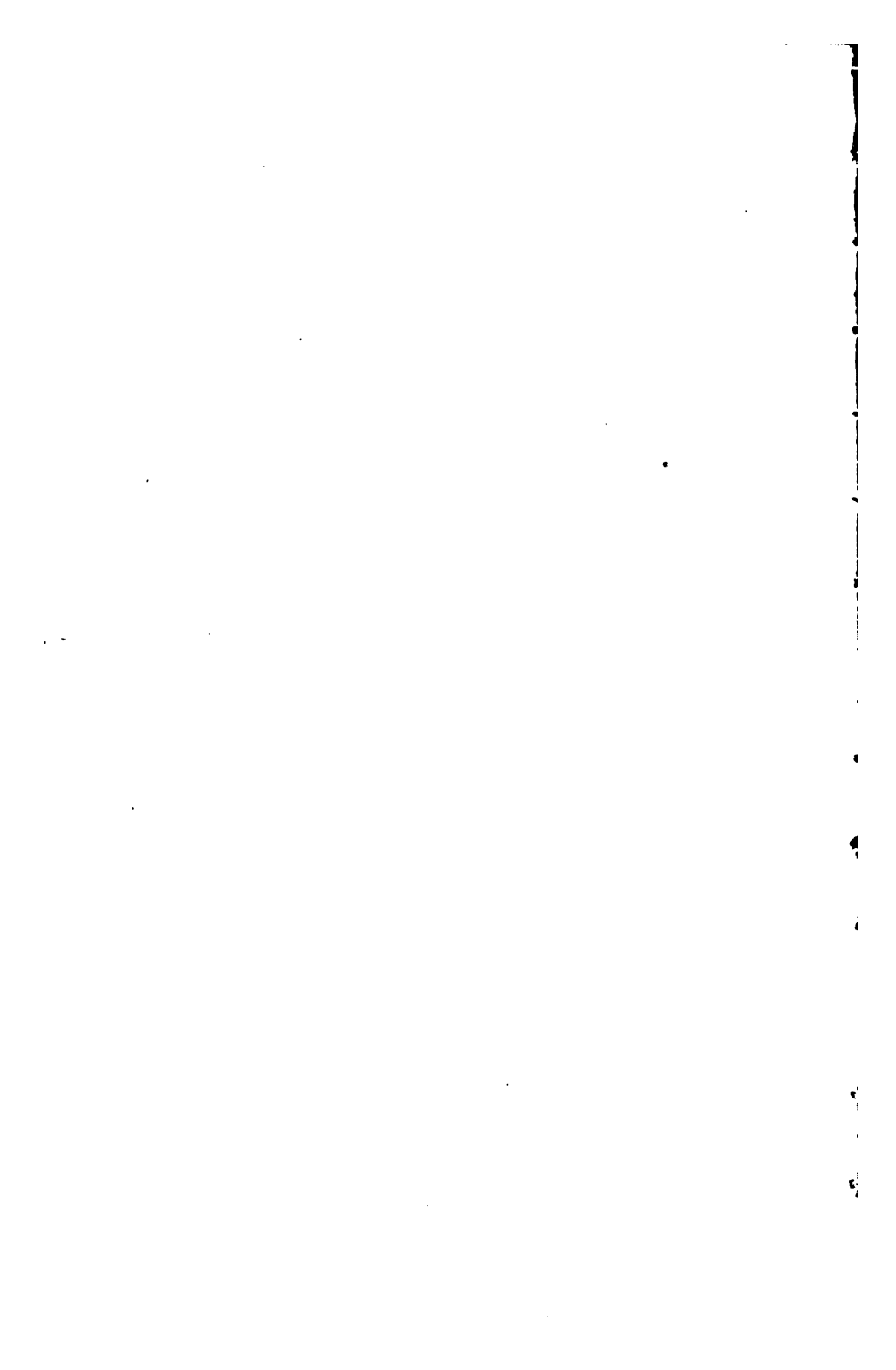
What is inflection?

Repeat from memory the combination of vowel sounds suggested by Dr. Aikin, and give the consonants which should precede them in practice.

What is the object of this exercise?

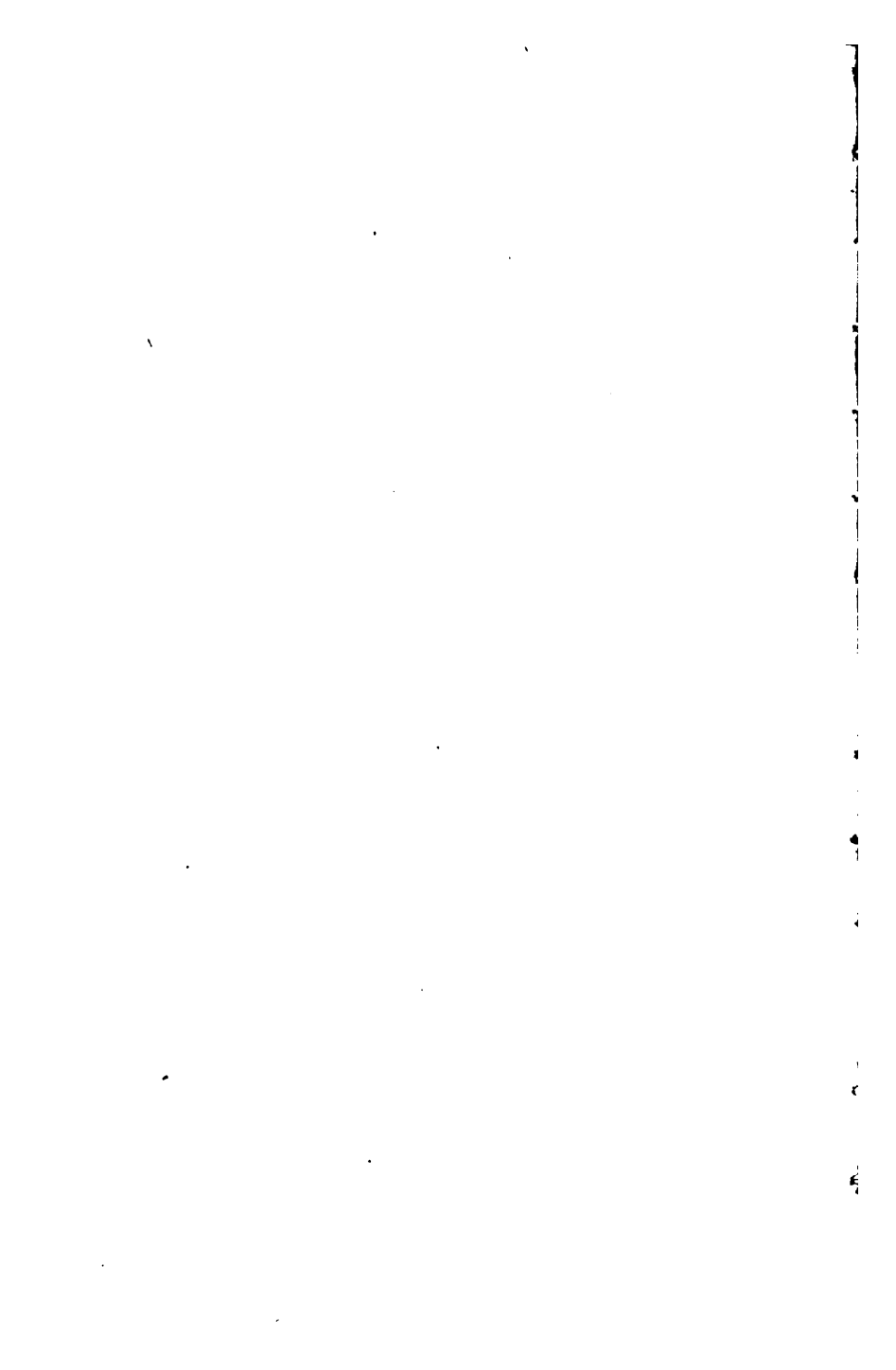
What relation has inflection in speech to the picture painting quality of tone?

Which inflection makes for special emphasis on any particular word?



XI

EMOTIONAL INTERPRETATION



CHAPTER XI

EMOTIONAL INTERPRETATION

IN the final illustration of the previous chapter you discovered that the inflection which brought particular stress to bear on any one word is the downward inflection, the inflection which causes the voice to lower its pitch. This may not mean an entire dropping of the inflection as it is used in connection with a period. It may be, and almost invariably is, except at the end of a sentence, what is termed a "wavy" inflection, an inflection which runs down on the word to give it proper emphasis, but which begins its upward return on the very end of the word, so that the following word is spoken at a distinctly higher and rising pitch in order to carry on the thought. In expressive, or interpretive reading, which is the only sort of reading which is worth listening to, (even the reading of stock quotations should be read with inflections and

consequent expression), the reader can be guided very little by the generally taught and extremely crude rules of punctuated reading. To pause only at commas, and to keep the inflection up until a period is reached, is to read stupidly and without meaning or feeling. This is particularly true in poetry. At best there are but few words in a selection which really carry its meaning — the rest are padding, words used to fill in the meter or to make the sentence conform to grammatical form. These few words should receive either a direct downward inflection, or a wavy downward one, in accordance with their varying importance in expressing the dominant thought. This is so in absolute independence of punctuation form. Examine the following little verse, which could scarcely be simpler, yet which affords an excellent illustration of this use of inflection apart from punctuation:

These hearts of ours are gardens
Wherein our lives should sow
The seeds from which a harvest
Of golden fruit should grow.

Following the rules of punctuation, the voice should be kept up from the beginning of the

verse to the end, with a final downward inflection on the last word. Such a reading would entirely destroy the inherent idea. The title of the poem is "The Garden of the Heart." The real idea is conveyed in those words which relate to the garden, the rest are secondary in importance:

These HEARTS of ours ARE GARDENS
Wherein our LIVES should SOW
The SEEDS from which a HARVEST
Of GOLDEN FRUIT should grow.

The most important words of all are "gardens," "seeds" and "golden fruit." The inflection would therefore be — Waving downward on "hearts," rising on "of ours," downward on "gardens" and so on, as follows:

These Hearts of ours are gardens
Wherein our lives should sow
The seeds from which a harvest
Of golden fruit should grow.

You will notice that the inflection on the last two words is quite straight, not the downward final inflection, as would be called for by a period if we were obeying the fixed

rules of reading by punctuation. The absolute downward inflection has already occurred on "golden fruit" because that is the term which embodies the thought in the sentence. The "should grow" receives a level inflection because it finishes the meter and completes the grammatical form of the sentence, but it is not important enough to justify an inflection which would modify the emphasis on the previous words.

In emotional and dramatic reading, many seemingly important words are hurried over in order that they may not detract from the dominant word; in the same way many lines are sometimes read with almost straight tone in order that the inflection of the dominating idea may be more marked when it is reached: The careful study of any selection for public reading will readily discover those words which most distinctly embody the dominant idea, and these should be chosen to carry the downward inflection, no matter what the punctuation may suggest.

Just because this inflection is the one which calls special attention to a particular word,

giving to that word a dominant place in the sentence, it should be very sparingly used. American speech generally is marked by a much too generous use of the downward inflection, and a very infrequent use of the more expressive wavy inflection. Perhaps the unwarranted passion for teaching the punctuation method of reading, in all our public schools, is to blame for the almost universal practice of both reading and talking in a perfectly straight line, with the falling inflection on the last word. Even the question mark, which is most obviously an upward sign, is persistently ignored in conversation. Such questions as "Where are you going?" "What time is it?" "Where is the newspaper?" and so on, are more frequently than not spoken with the downward inflection on the last word rather than the upward. No other English-speaking people show this indifference to the charm and intelligence of inflection. There is no reason why we should be content with this "over-all" quality in our speech — the daintiness and grace of lace and silk cost nothing but the establishment of an ideal and a little care in its realization. Try

to think in inflection, and your voice will obey your intention.

Practice the following selection for forceful expression, trying to give the inflection indicated by the marginal notes:

1. Once more unto the breach, dear friends, once more; (Strong attack.)
2. Or close the walls up with our English dead.
3. In peace there's nothing so becomes a man (Moderate, explanatory.)
4. As modest stillness and humility:
5. But when the blast of war blows in our ears, (Stronger attack, leading up in force to climax on "tiger.")
6. Then imitate the action of the tiger;
7. Stiffen the sinews, summon up the blood, ("Stiffen" opens strongly, increasing with each phase to climax on "rage.")
8. Disguise fair nature with hard-favour'd rage;
9. Then lend the eye a terrible aspect;
10. Let it pry through the portage of the head (Build up from "let" until you reach climax on "cannon.")
11. Like the brass cannon; let the brow o'erwhelm it (Let "the brow" begin on low tone, carry on through sentence until you reach word "Swill'd" — down inflec.)
12. As fearfully as doth the galled rock
13. O'erhang and jutty his confounded base,
14. Swill'd with the wild and wasteful ocean.
15. Now set the teeth and stretch the nostrils wide, ("Now set" begin low

16. Hold hard the breath and bend up every spirit carry on through constantly rising tone till "full height.")
- ✓ 17. To his full height. On, on, you noblest English, (Full strong tone on "On, on," running down to "proof.")
18. Whose blood is fet from fathers of war-proof!
19. Fathers that, like^a so many Alexanders, (Begin "Fathers" low, build up to "lack," down on "argument.")
20. Have in these parts from morn till even fought,
21. And sheathed their swords for lack of argument:
- ✓ 22. Dishonor not your mothers; now attest (Build from "now attest" to high on "did," down on "beget.")
23. That those whom you called Fathers did beget you.
24. Be copy now to men of grosser blood,
- ✓ 25. And teach them how to war. And you, good yeomen, (Build from "And you," up to "show us" running down to "pastures.")
26. Whose limbs were made in England, show us here
27. The mettle of your pasture; let us swear
- ✓ 28. That you are worth your breeding; which I doubt not;
29. For there is none of you so mean and base
- ✓ 30. That hath not noble lustre in your eyes. (More personal—less declamatory to "in your eyes.")
31. I see you stand like greyhounds in the slips,
32. Straining upon the start. The game's afoot:

33. Follow your spirit, and upon this charge

34. Cry 'God for Harry, England and Saint George!' (Build from "God" to something like a cheer on "Saint George.")

In the study of this selection for inflection, you will find examples of the fact to which I have already referred, that a straight inflection is sometimes used in order to the more emphasize a downward inflection in some ensuing word. This speech from Henry V is full of climaxes, but each is subordinate to the final climax, though each serves very definitely to lead up to this. In leading to an emotional climax, inflection is carried along in an upward tendency till the climacteric moment is reached then it is allowed to fall on the key word. This same theory is carried out through a number of sentences, each one increasing in power and pitch, when a climax is to be worked up to at the end of a selection. The proper interpretation of Henry's speech, therefore, depends not only on the correct inflection being given to each sentence, but also on the climax-building quality of the sentences themselves. The minor climaxes occur in lines 17, 22-25, 28-30 — these

all growing to, and preparing for the final climax in line 34. Lines 3, 5, 7, 9, 15, 19, "Now attest" in 22, "And you" in 25, 29, 31 all begin at a low pitch, and work up to a high pitch before the falling inflection on the key word in each instance. In each case, also, the force of the voice itself is increased in each sentence as it builds toward first the minor, and later the major climax. The notation beside the lines will suggest the quality of tone to be used in studying each part in its relation to the whole.

REVIEW

What relation has inflection to the method of reading by punctuation?

In what does dramatic or emotional reading differ from narrative or statistical reading?

Should narrative or statistical reading be free from inflection?

In what case may an uninflected tone be excused, possibly sometimes be useful?

What is the tendency in American speech, lack of inflection or too much inflection?

What does the downward inflection do to a word?

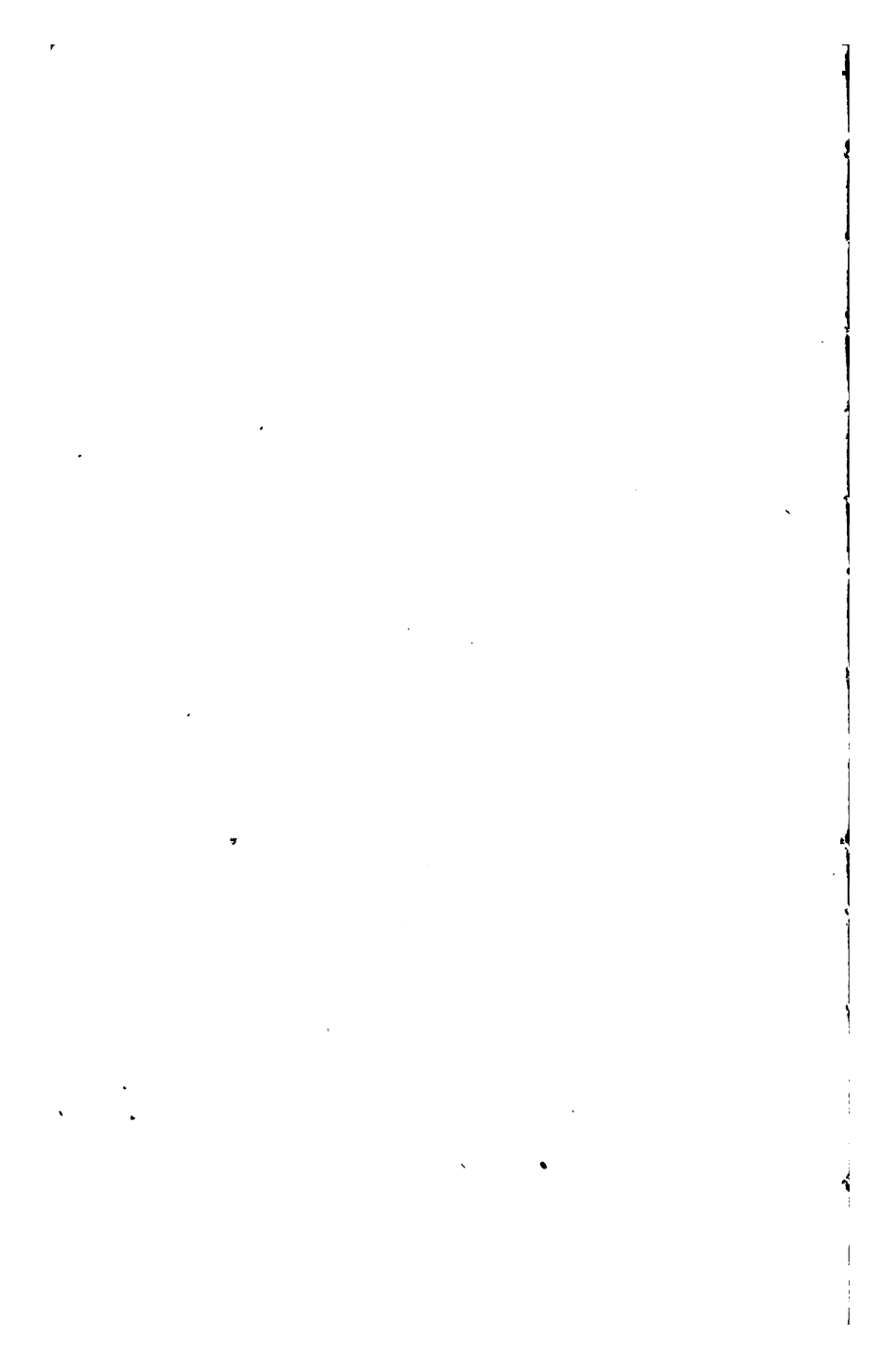
What is the method of building to an emotional climax in a sentence?

What is the method by which a number of sentences may be made to contribute to the building of minor climax?

In what way may a number of minor climaxes be used to contribute to a general theme climax?

XII

SOME COMMON FAULTS AND THEIR CORRECTION



CHAPTER XII

SOME COMMON FAULTS AND THEIR CORRECTION

NO book, however elementary or however short, dealing with speech matters, would be complete without some discussion on some of the most popular errors of speech. One must know what to do, but one must also know what to avoid. Again one is at a disadvantage, in that custom stales the ear to the recognition of errors which are part of the local speech of one's home community. Careful examination and comparison with good forms of speech will disclose anything that may be incorrect, as well as provide a pattern on which to base reconstruction work. "Out of the fulness of the heart the mouth speaketh," but not very successfully unless the head also be full. All progressive schools are now grading pupils much more frequently as the result of the Simon Binet psychology tests, than through

the old style examination method. These tests are very varied, covering all phases of the process of thought. It is significant, therefore, that if there is not time, for any reason, for a complete analysis of a subject, or time for only one specific medium for analysis, the vocabulary test is invariably the medium chosen. It is not the spelling of the word which is required — that is relatively unimportant — but the ability to understand and to explain the meaning of the word. The mental age and development is judged by the number of words in a given list which the subject can explain the meaning of, and possibly form sentences in which such words occur, demonstrating their proper use. If this knowledge of words — spoken sound — is so important that it can be used as a basis on which to calculate the mental age of a person, then surely the study of such words is also highly important. A large vocabulary means a broad method of thought. But if thought is to be accurate, then the words with which thought clothes itself must also be accurately known and understood. If syllabication is blurred in one's thought, it will be

blurred in one's speech. Accuracy of form in words is important, therefore, just as is accuracy of form in sentences. I am suggesting some common forms of inaccuracy which it will be well for you to look over with reference to your own possible culpability. With them I am giving the correct form or pronunciation.

Incorrect	Correct
Wha-chew did	What you did
Bea-chew	Beat you
Cat-chew	Catch you
Me-chew	Meet you
Gree-chew	Greet you
See-chew	Seat you
Tre-chew	Treat you

This same fault of changing "t-I-oo" into "chew" is apparent in many words having "d" or "t" combinations in their construction, as:

Literachure	Liter-a-ture
Chewsday	Tuesday
Furnichure	Fur-ni-ture
Amachure	Am-a-teur
Fuchure	Fu-ture

When the letter is "d" instead of "t" the substituted sound is usually "joo" as:

Gra-joo-al
Gra-joo-ate
E-joo-cate

or

Te-je-us
Imme-j-iate

Grad-u-al
Grad-u-ate
Ed-u-cate

Te-dious
Im-me-di-ate

There are many words of this nature which would seem to be lingual pitfalls for the unwary; look over your familiar vocabulary very carefully for the elimination of any accustomed error. Be cautious, also, with regard to combinations such as "Give me," "Want to"; these should not be pronounced, as they so often are, "Gimme" — "Wanna." "Something" is "Some-thing," not "Som-thn," which is a general abbreviation. Don't mistake "Yam" for "I am," or substitute "Ut" for "It." These all sound very simple at first glance, but they are the marks of refined speech. Others cannot guess the quality of your mind — they can judge of it only by the style of speech into which your thoughts are put. This style must be your own personal choice — no combination of circumstances can force you to use words you do not wish to use. The whole question is whether or not you will take the necessary time

and interest to improve your power of expression in this most vital phase.

There are other errors of speech which are not so much errors of pronunciation as faults of arrangement or combination. One should not say "different to" but "different from."

Not — Mine is a quite different color than yours;

Or — Mine is a quite different color to yours;

But — Mine is a quite different color *from* yours.

It would seem almost unnecessary to call the attention of any except the most illiterate to the undesirability of the use of the word "ain't," yet one is constantly being shocked by hearing this objectionable word used by people who must surely know better. The word "ain't" positively never should be used. It is permissible to say, "Aren't you? Aren't they?" for they are abbreviations of "Are not you?" and "Are not they?" "It is better to say "You're not — they're not" than "You are'nt, They are'nt," but it is never correct to say "You ain't" or "They ain't." Once more, there must be no "ain't" in your vocabulary.

An odd little phrase is that used so often in certain localities: "Any place," when "any-

where" is meant. "I can't find my book any place." "Put it any place in the room." These sentences are quite wrong, of course. They should read, "I can't find my book anywhere," and "Put it anywhere in the room." Do not delay in making the correct substitution of "anywhere" for "any place" if you are in the habit of using this queer little phrase.

Another odd trick, which is really almost national, is that of substituting "will" for "shall." "Shall," indeed, would seem to be entirely missing from the vocabularies of many people. The word "will" should be used only when there is definite intention to justify it. The child says to his mother, "Shall I go to the post office now?" not "Will I go to the post office now?" The "shall" indicates that the mother's will decides the question. If the child says "Will I go" he is asking his mother to pass an opinion as to whether or not he is intending to go. On the other hand, "They shall come" indicates that your will is in action to bring about the coming, irrespective of the will of those who are to come. "They will come" indicates that those who come will do so

of their own will and intention, without being forced. You would not say, "I will have five barrels of apples from that tree," because in the final analysis your will has very little to do with the crop the tree will bear. You should say, "I shall have five barrels of apples from that tree." This strange little twist of language seems to affect only the States — no other English speaking people seem to mix "will" and "shall" as we do. Try to listen for this odd exchange of terms, and learn to discriminate between them, and to recognize their proper places. You will find it an interesting study.

Keep your ears open for faulty terminations of words properly ending with the vowel "oh." "Window" not "windie" or "win-duh" or "winder" — "yellow" not "yeller" or "yelluh." Be careful, too, in the case of the "dous" termination. Do not let yourself say "tremenjus" for "tremen-dous," or "commo-jus" for "commodious." These faults arise from slackness of the action of the lips and tongue — in the first case because the lips are not rounded after the first syllable, and in the second case because the tip of the tongue is not brought into

the "D" position in the transition from the first syllable to the second. Having learned through your lip and tongue exercises the correct position for each sound, see that you apply your knowledge to all pronunciation.

The use of the word "went" in the place of "gone" would seem almost too far beyond the pale of good language to need mention in a book of this sort. Yet because I have found this error in most unexpected places, I am including a table showing when this word should be used, and when it should not:

Went	Gone	Gone	Gone
I went	I have gone	If I had gone	I had gone
He went	He has gone	If he had gone	He had gone
She went	She has gone	If she had gone	She had gone
They went	They have gone	If they had gone	They had gone
We went	We have gone	If we had gone	We had gone

If you have difficulty in remembering that "I have went" is dreadfully incorrect, you may help to fix it in your mind by thinking of the little school-boy who persisted in saying "I have went." His teacher at last determined she would cure him of this habit, and kept him after school to write on the blackboard "I have gone" fifty times. She left the room after he

had begun, and when she returned, some time later, she saw on the board "I have gone" written fifty times, and below, this: "Teacher, I have wrote my lines and I have went home."

Perhaps a more common fault is that of placing "at" and "to" after "where." "Where are you going to?" "Where is it at?" "Where were you at?" "Where did he go to?" All these are wrong. "At" and "to" should never be used after "where." "Where are you going?" "Where is it?" "Where were you?" "Where did he go?" This is the proper form, and is quite sufficient.

One of the less reprehensible tricks of speech, which nevertheless is faulty and should be corrected, is that of omitting the "G" sound in such words as "suggest" — "recognize." These should be pronounced "recog-nize" not "reconize," "sug-gest" not "sugest." These little niceties of diction, still far removed from affectation or over-preciseness, lend an air of refinement and good breeding to the speech, and are well worth taking some pains to acquire.

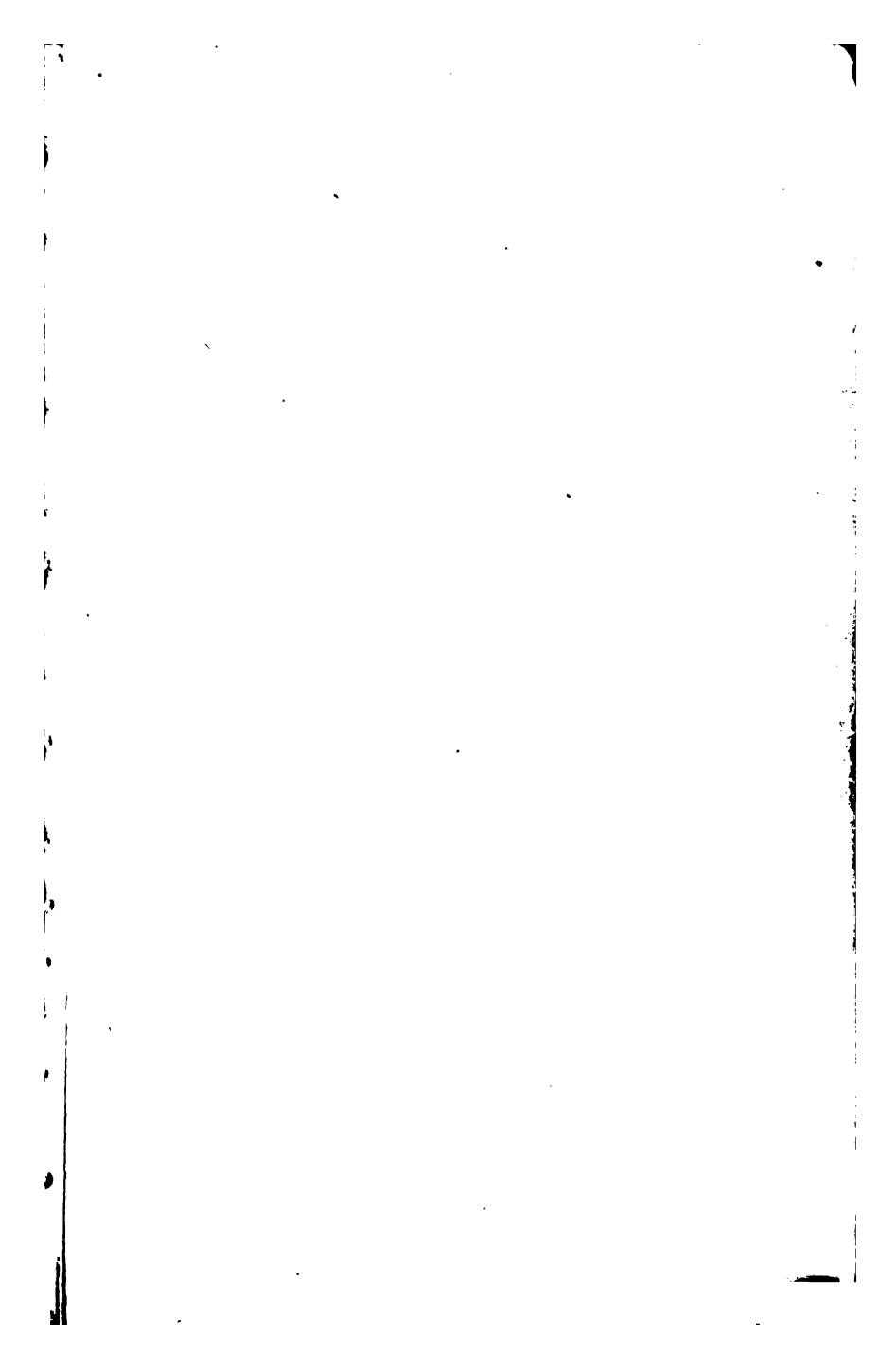
Just one other localism I shall call to your attention, and that is the habit of saying "kind

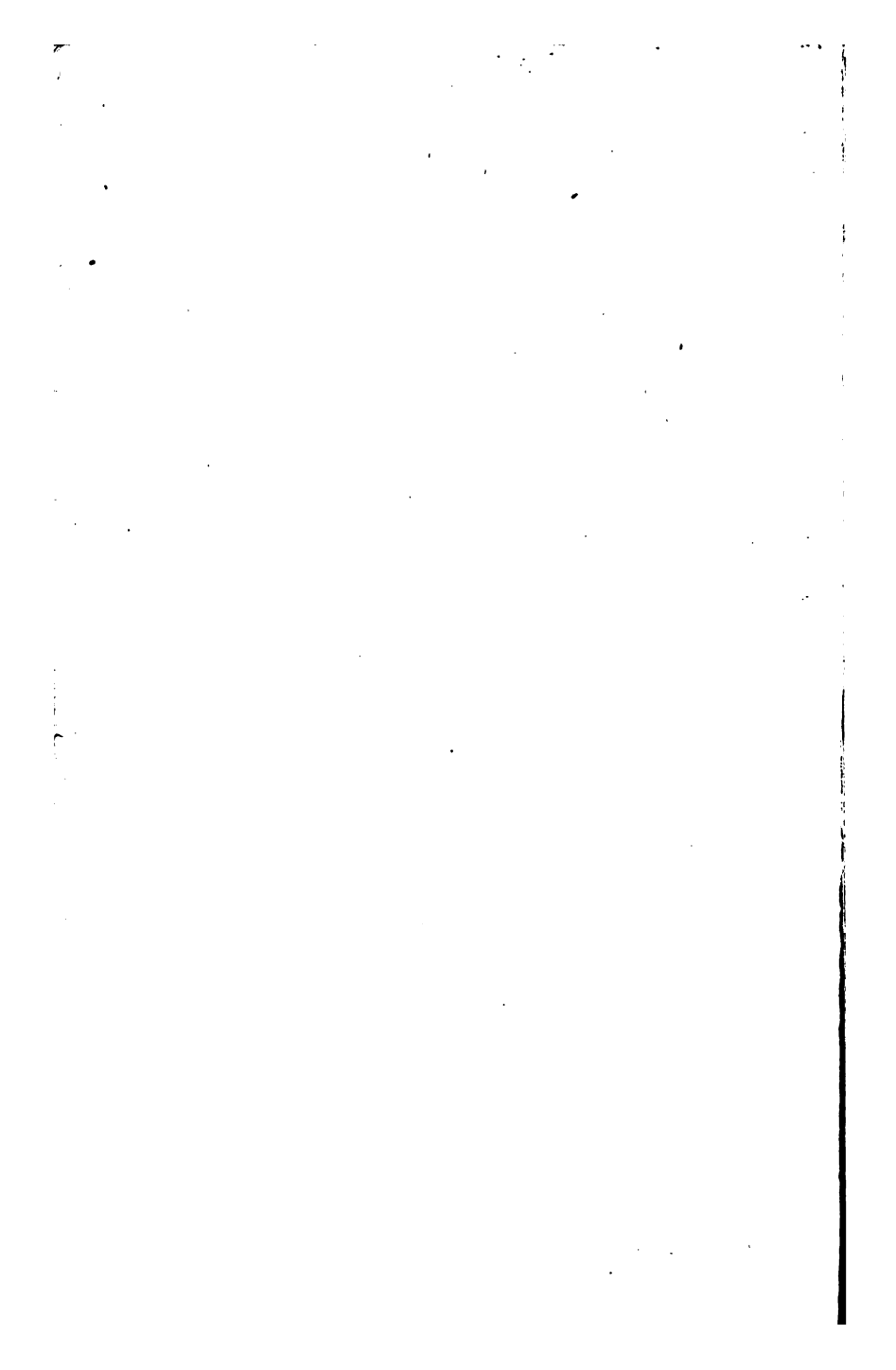
of" instead of "rather." This is made more offensive by leaving out the "F" so that one hears, "It is kind-uh warm to-day," "I felt kind-uh sick yesterday," and so on. "Kind of" is entirely out of place in such a connection, where the correct phrase would be, "It is rather warm to-day," or "I felt rather sick yesterday." The word "somewhat" or "a little" may be used in many cases instead of "rather," but "rather" is usually more fluent.

In so small a book one can but indicate the way to the acquisition of many phases of the subject treated. A good dictionary, better still — an encyclopaedia, will not only give all that is needed to build up good diction, but will at the same time yield a fund of valuable information along all lines of thought. It is well to know how to speak, but behind the ability to make thought audible must be the thought itself. Set yourself, then, diligently to acquire this three-fold grace,

1. Richness of information and facility of idea.
2. To know and understand the meaning of a great variety of words.
3. Accuracy of diction and charm and grace of tone.

THE END







**This book is under no circumstances to be
taken from the Building**

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